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Amsterdam, Jaacob de Cordova, 5441 (1681). **£15 15s**

Paraphrase and commentary on the Pentateuch by the Haham of the Spanish Jews of Amsterdam.

A fine copy in a splendid binding of an unusual book. The author was born in San Jan de Luz (Portugal) in 1609 and died in 1693.

2 **ADDISON** (Joseph). **The Campaign.** A Poem, to his Grace the Duke of Marlborough.

FIRST EDITION. Folio, *half morocco gilt, g. e.*
London, 1705. **£10 10s**

"The success of his poem, the 'Campaign,' was rewarded by promotion to an under-secretaryship of state. Godolphin, according to Tickell, saw the poem when finished 'as far as the applauded simile of the angel,' and gave the commissionership in consequence. The anecdote has been coloured by the desire to represent Addison as a poor author raised from a garret to fortune by discerning patronage. Godolphin cared for horse-racing than poetry, and was much less likely to reward the author of a set of verses than to gratify an important politician by advancing an adherent. In any case, the poem and the simile acheived a great success. The poem, like all Addison's performances of the kind, shows facility and poetic sensibility, stopping short of poetic genius." (D.N.B.).

3 **AERONAUTICS. KAISERER** (Jakob). **Ueber meine Erfindung einen Luftballon durch Adler zu regieren.**

With a remarkable coloured large folding plate, showing the author driving a pair of Eagles from a balloon.

4to, *original marbled paper wrappers as issued.*

Vienna, 1801.

(SEE ILLUSTRATION, PLATE No. I.). **£25**

This is the only example of the original we can trace. No copy known to bibliographers.

The author does not seem to have put his ideas into practice. Probably on reflection, he thought of the possibility of his pair of eagles turning on the balloon and its occupants and did not wish to incur the risk of going aloft with four eagles, one pair harnessed to the balloon and another pair inside the car, to take the place of the first pair, when they were tired, according to his scheme.

4 **ÆSOP AND GAY'S FABLES. The Fables of Æsop,** with a Life of the Author, *and embellished with* 112 *engraved plates.* 2 vols. *London,* 1793.

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THE ACTUAL FIRST EDITION IN BOOK FORM. Folio size, *original half calf.*

London, Printed for Private Circulation only, 1849. **£10 10s**

* * * "About the time The Lancashire Witches completed its serial appearance in The Sunday Times, Ainsworth had a few copies of the story printed off from the newspaper type, and these, bound in a folio volume with pages of two columns, he presented to his own friends; this was the first edition, and it is now exceedingly scarce." (S. M. Ellis).

ILLUMINATED MANUSCRIPT.

6 **A'KEMPIS** (Thomas). **Imitatio Christi.**

Manuscript in Latin written by a French scribe on 75 leaves of vellum, finely written in semi-Roman letters, 33 long lines to a page, in the XVth century.

The margins of the reverse of first page finely decorated with a large illuminated initial in gold and colours, and elaborate border and marginal decorations in gold and colours, three other fine large initials magnificently illuminated with marginal decorations.

Small folio, *old Russia gilt, green silk linings.*

Dated 1474. **£185**

The manuscript starts with the words "incipit libellus compositus a domino Johane Gerseni Cancellario Parisiensi, De imitatione Christi."

Magnificent and unusual manuscript of the Imitatio which is especially interesting owing to the fact that it attributes the authorship of the Imitatio to Gerson while the consensus of modern authorities has decided on the authorship of Thomas A'Kempis.

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Alexander Ales, Lutheran divine, was born at Edinburgh, 1500. At Wittenberg in 1533 he made the acquaintance of Luther and Melanchthon, and he came to England in August 1535 the bearer of a letter and a book for King Henry from Melanchthon.

"In the reign of Edward VI. Alesius seems once more to have visited England, where Archbishop Cranmer employed him to translate into Latin the first liturgy of King Edward VI. for the use of Martin Bucer and Peter Martyr, whose views on the 'Communion Book' were desired by Cranmer, but who lacked the requisite knowledge of the English tongue. It is with reference to this piece of work and the changes afterwards introduced into the communion service that, at a disputation held at Oxford 18 April, 1554, between Latimer and a numerous body of opponents, the prolocutor Dr. Weston declared that a 'runagate Scot did take away the adoration or worshipping of Christ in the sacrament; by whose procurement that heresy was put into the last communion book; so much prevailed that one man's authority at that time.'" D.N.B.

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This account by Miguel de Costanso of the San Carlos and San Antonio Expedition along the coasts of Northern California is extremely scarce. It bears at the end the author's autograph signature.

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* * * The first three parts were written in Dutch by the Buccaneer Esquemeling. The translator's name is not known.

The fourth part was written by the English Buccaneer Basil Ringrose.

The publisher, William Crook, was sued for Libel by Sir Henry Morgan, on account of the description of him as a pirate—in the London Gazette June 8, 1685, the Publisher made his public Apology.

"Westminster, June 1. There have been lately Printed and Published two Books, one by Will. Crook, the other by Tho. Malthus, both Intitled The History of the Bucaniers: both which Books contained many False, Scandalous and Malitious Reflections on the Life and Actions of Sir Henry Morgan of Jamaica Kt. The said Sir Henry Morgan hath by Judgment had in the Kingsbench-Court, recovered against the said Libel 200L. Damages. And on the humble Solicitation and Request of William Crook, hath been pleased to withdraw his Action against the said Crook, and accept of his Submission and Acknowledgement in Print."

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America—*continued.*

the Mercenaries by the gallant Provincials on the 19th of July, on which day Heaven gave up our enemies into our hands, and made us entire masters of this country, purchased by our ancestors. I shall endeavour to be as particular as the tumult of my joy will permit. July 18, our whole army, consisting, with the reinforcements from Virginia, Philadelphia, New-York, and Albany, of 80,000 foot, and 10,000 horse, having been reviewed by General Washington, and the Major Generals Lee, Ward, and Schuyler, it was agreed in Council, to drive the Enemy from their post on the Neck, and oblige them to evacuate Boston.

"The defeat was entire; we pursued them into Boston itself, took 2,000 prisoners, and destroyed their whole army, excepting a few Marines, who escaped with the Sailors on board the ships. Three of their Generals are among the dead, Gage, Howe, Clinton, and Burgoyne; Lord Percy was taken prisoner by the hands of the resistless Ward, as he was running through the streets of Boston."

"We only lost two of our Generals, Lee and Putnam. With sorrow I must say, the former fell by the hands of Gen. Washington. Confident of his military abilities, he disputed the propriety of some orders, and said, 'he had seen service'; on which the General shot him immediately through the head.

18 **AMERICA. Jefferys** (T.). **The Natural and Civil History of the French Dominions in North and South America.**

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Illustrated by maps and plans of the principal places, collected from the best Authorities, and engraved by T. Jefferys, Geographer to his Royal Highness the Prince of Wales.

Two parts in one volume.

Part I. A Description of Canada and Louisiana.

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London, 1760. **£16 16s**

The Maps and Plans (nearly all of which are folding) include:—
Map of Canada and the North Part of Louisiana.
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(Continued over)

America—*continued.*

Plan of New Orleans, the Capital of Louisiana.
The West Indies.
The Island of Hispaniola.
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Guadaloupe one of the Caribbee Islands.
Plan of the Town of Basse Terre.
Martinico, one of the Caribbee Islands.
Plan of the Town and Citadel of Fort Royal.
Plan of the Town and Fort of Grenada.
The Island and Colony of Cayenne.
Plan of the Town of Cayenne.

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Roman letters, 27 lines to a full page.

With a woodcut graduated planisphere extending over two whole pages, and the famous world map and fine woodcut initial letters.

4to, *original calf, gilt back.*

Salamanca (Printer of Ant. Nebrissensis), 1498.

(SEE ILLUSTRATION, PLATE No. II.). **£375**

Hain, 11021. Proctor, 9569. Haebler, 553. Haebler, Early Printers of Spain, plates XI. and XII. Harrisse, Bibliotheca Americana Vetustissima, Additions 8. See on the first page of the preface the passage "Extra istas duas extremas plurima inveniuntur. Nam versus occidens serenissimus Hispaniarum Rex Ferdinandus et Helisabeth terram habitatam distantem ab occidenti per xlv Gradus invenerunt." ("In addition to those two furthest lands, many more have been found. For towards the West, the King of Spain Ferdinand and Elisabeth have found inhabited Land 45 degrees away from the West.").

The only copies of this scarce book in the U.S. of America are in the Hispanic Society Library and New York Public Library.

PLATE I.

AERONAUTICS. KAISERER.

"Ueber meine Erfindung einen Luftballon durch Adler zu regieren." Vienna, 1801.

See Item No. 3.

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Black Letter, 33 long lines to a full page.

4to, *boards.*

(*Rome, Stephan Plannck, about* 1494.) **£75**

Hain-Copinger 15760. Proctor 3647. Voullième, Berlin 3436. Harrisse (Bibliotheca Vetustissima Americana) p. 45. Only one copy in the U.S. of America (according to the Census) viz., in the library of the late Henry Walters of Baltimore.

"Non desunt alia in ecclesiam merita: primum quod cepta navigari Ethiopia est. Alterum quod in eodem tempore in oceano athlantico 10 insule vix ipsis orbis descriptoribus cognite a nostris invente sunt et in omnes Lusitanie colonie deducte, in quib. christiana fides colitur. Ita ut mihi vere Alfonsus rex ad christ, relig. colendam non contentus majorum suor. finibus videatur: nisi etiam novas provincias, nova regna, novas insulas et quasi novos et incognitos orbes Christi nomini et Rom. ecclesie addiceret."

(English translation):—

"He (the King) has merited well of the Church in other ways. Firstly, he sent expeditions to Ethiopia: Secondly, at that same time ten islands in the Atlantic Ocean which were hardly even known to Geographers were found by our countrymen and in all of them Portuguese colonies were founded to promote the Christian faith. It seems to me that King Alfonsus was not satisfied with promoting the Christian religion in his own dominions. He had to add new provinces, new kingdoms, new islands, and may I say it NEW AND UNKNOWN WORLDS to the name of Christ and the Church of Rome."

23 **AMERICA. Welde** (T.). **A Short Story of the Rise, Reign, and Ruin of the Antinomians,** Familists, and Libertines That infected the CHURCHES OF NEW-ENGLAND: And how they were Confuted by THE ASSEMBLY OF MINISTERS THERE: As also of the MAGISTRATES proceedings in Court Against them. Together with God's strange Remarkable Judgments from Heaven upon some of the Chief Fomenters of these Opinions; and the Lamentable Death of Mrs. Hutchison. Very fit for these Times; here being the same Errors amongst us, and Acted by the same Spirit, etc.

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London, Printed by R. Hawes, N.D. (1775.)

(3) A Letter to the Rev. Mr. John Wesley, Occasioned by his Calm Address to the American Colonies. By CALEB EVANS, M.A.

A New Edition, to which are prefixed, Some Observations on the Rev. Mr. Wesley's late Reply.

London, Printed for Edward and Charles Dilly, in the Poultry. 1775.

(4) A Constitutional Answer to the Rev. Mr. John Wesley's Calm Address to the American Colonies.

London, Printed for E. and C. Dilly, in the Poultry. 1775.

(5) A Second Answer to Mr. John Wesley, Being a Supplement to the Letter of Americanus, In which the Idea of SUPREME POWER, and the Nature of ROYAL CHARTERS, are briefly considered. By W. D.

London, Printed for Wallis and Stonehouse. 1775.

(6) AN OLD FOX TARR'D and FEATHER'D. Occasioned by what is called Mr. John Wesley's Calm Address to our American Colonies. By an HANOVERIAN (Mr. Toplady).

The Second Edition, Corrected.

London, Printed for M. Lewis. 1775.

(7) Some Observations on LIBERTY: Occasioned by a late Tract. By John Wesley, M.A.

London, Printed by R. Hawes. 1776.

(8) A PLAN for settling the UNHAPPY DISPUTE between GREAT BRITAIN and her COLONIES. 1776.

(9) A CALM ADDRESS to the Inhabitants of England. By John Wesley.

London, Printed by J. Fry and Co. 1777.

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25 **AMERICA. Whitbourne** (Captain Richard). **A Discourse containing a Loving Invitation** both Honourable, and profitable to all such as shall be Adventurers, either in person, or purse, for the advancement of his Majesties most hopefull Plantation in the **New-Found-Land,** lately undertaken. Written by Captaine Richard Whitbourne of Exmouth, in the County of Devon.

FIRST EDITION. 46 pp., small 4to, *half calf.*

Imprinted at London by Felix Kyngston. 1622. **£15 15s**

26 **AMERICA. Wood** (William). **New England's Prospect.** A true, lively, and experimental description of that part of America, commonly called New England: discovering the state of that Countrie, both as it stands to our new-come English Planters; and to the old Native Inhabitants. Laying downe that which may both enrich the knowledge of the mind-travelling Reader, or benefit the future Voyager.

Folding woodcut map "The South part of New-England, as it is Planted this yeare, 1635."

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Printed at London by Tho. Cotes for John Bellamie, 1635. **£175**

*** A VERY BEAUTIFUL AND TALL COPY WITH THE VERY RARE MAP. This is one of the most interesting of the early New England books.

The work details the natural features of the country, tells of the habits and customs of the Indians, etc. An Indian vocabulary is placed at the end and takes precedence of the linguistic labors of Roger Williams, John Elliot, and others. It is possible that the author may have had the co-operation of both Williams and Elliot, who came to New England in 1631. The map, which is dated in each edition to correspond with its imprint, is more correct and fuller in its details than any previous one.

The majority of the few known copies of this work are in public institutions.

ORIGINAL MANUSCRIPT.

27 **AMERICA** (Mexico). [**Nueva Espana.**] Delineacion de lo Tocantte al conocimiento del Punto de Longitud del Globo de Tierra y agua y de la caussa de las crecientes y Menguanttes del Mar en las orillas de tierra, que consagra a los Rs Ps de nuestro Rey y Senor Don Philipe Quinto que Dios guarde Don Juan Gonzales de Urucna, su contador de resultas en el Real tribunal y Audiencia de Quenttas de Mexico y de las de la Armada de Barloventto.

With numerous astronomical diagrams; with the Arms of Philip V. King of Spain on the first leaf; red silk brocade binding.

4to, 224 pp. **£12 12s**

An Original Manuscript, the first chapter of which begins "En quanto adicha practica en la expreseda navegacion de Espana a las Yndias, y de buelta para aquellos Reinos tan crusada de Flotas para esta Nueva Espana," etc. An unpublished and important geographical and astronomical work.

FROM THE LIBRARY OF AMERIGO VESPUCCIS' FAMOUS UNCLE AND TUTOR, GEORGE ANTONY VESPUCCI.

28 (**AMERICANA.**) **Silius Italicus.**

Punicorum libri XVII cum interpretatione Petri Marsi de Cesa.

Roman letter, 43 and 64 lines to a full page.

Folio, *wooden boards, with leather covered back.*

Venice, B. de Tortis, May 6th, 1483. **£125**

Hain-Copinger 14739. Proctor 4619. This is the first edition of Silius Italicus to be published with a commentary.

* * * A copy of exceptional interest, originally belonging to George Antonio Vespucci, the Tutor and Uncle of the famous Amerigo Vespuccio, who gave his own name "Americo" to the Newly Discovered World.

George was a monk in the Dominican Order and resided in the Convent of St. Mark at Florence. He taught Latin to his nephew (as mentioned by the latter in an extant letter) and to the flower of the Florentine Nobility who attended his public lectures in that City on Latin Literature and Latin Language.

On folio A 4, is a manuscript note in the hand of George Antony Vespucci "Conventus Conventus," on the last leaf is another autograph manuscript note "(Olim) Georgii Antonii Vespucci liber—Emi a Barth . . . . die 18 Sept. 1489."

AMERICA.—See also under *Ortelius and Ptolemy.*

29 **ANACREON. Odaria** (in Greek), praefixo commentario quo poetae genus traditur et Bibliotheca Anacreonteia adumbratur. Additis variis lectionibus.

Printed in Capitals. With vignettes.

Folio, *contemporary French red morocco gilt, with a gilt floral border, gilt back, inside dentelles, g. e. (by Derome).*

Parma, Ex regio typographico, 1785. **£37 10s**

Magnificent large paper copy in a fine French morocco binding.

30 **APULEIUS. The XI. Bookes of the Golden Asse:** Containing the Metamorphosie of Lucius Apuleius, interlaced with sundry pleasant delectable Tales: With an excellent Narration of the marriage of Cupid and Psyches, set out in the fourth, fifth, and the sixth Bookes. Translated out of Latine into English, by William Adlington.

Black Letter.

Small 4to, *Fine Copy in 18th Century crimson morocco gilt, g. e.*

London, 1639. **£36**

* * * Adlington's translation of APULEIUS was frequently used by Shakespeare, especially in Macbeth.

SEVENTH-CENTURY MANUSCRIPT ON VELLUM OF THE KORAN, THE SACRED BOOK OF ISLAM, IN CUFIC CHARACTERS, FROM MEDINA.

31 **ARABIC MANUSCRIPT. Koran.**

A Magnificent Manuscript of portion of The Koran in deep black characters on 20 *leaves of thick vellum* (12 by 15½ inches), *beautifully written in Arabic on* 13 *long lines to a page in Cufic letters, the oldest or square Arabic characters, Orthographic marks in red.*

Large oblong folio, *red Oriental blind stamped leather.*

(*Arabia, middle of 7th century*).

(SEE ILLUSTRATON, PLATE No. III.). **£1,600**

Early Korans are greatly treasured in the East and especially MSS. written on vellum. No complete early Vellum MS. of the Koran is known to us to be in existence at the present day.

There are several very interesting ornamental designs in colours, yellow, black, and red and green in this MS. which are of great interest for the history of Oriental Ornament and design.

Originally the property of a Mosque in Arabia. (Each page bears the word "wakf," "sacred property."). Afterward in the possession of a Noble Arab Family at Medina, where it had been for several hundred years.

EIGHTH CENTURY MANUSCRIPT.

32 **ARABIC MANUSCRIPT. Koran.** Part of the Koran.

Manuscript in Arabic in the Ancient square or Cufic character on 60 *leaves of thick vellum, with a fine ornamental headline and design in gold and colours, one line being entirely written in gold.*

Written not later than the 8th century.

Oblong 4to, *Oriental red leather with ornamental shawl design laid in leather doublure.*

(SEE ILLUSTRATION, PLATE No. III.). **£600**

A Magnificent Cufic Manuscript.

EIGHTH CENTURY MANUSCRIPT.

33 **ARABIC MANUSCRIPT. Koran. Part of the Koran.**

Manuscript in Arabic in the ancient or square Cufic characters on 86 *leaves of thick vellum, with ornamental headlines in gold and colours.*

Written not later than the 8th century.

Oblong 4to, *Oriental leather binding, with gilt ornaments in leather case.*

(SEE ILLUSTRATION, PLATE No. III.). **£600**

Stained with blood in a few places. Showing that the owner had been killed whilst with this his most sacred possession upon him.

LARGE PAPER COPY.

34 **ARIOSTO. Orlando Furioso.**

In English Heroical Verse by Sr John Harington, of Bathe, Knight, now thirdly revised & amended, with the addition of the Author's Epigrams.

Engraved title, with medallion portraits, and full-page engravings in the text.

LARGE PAPER COPY. Folio, *fine copy in the original calf, joints neatly repaired.*

London: Printed by G. Miller, 1634. **£15 15s**

* * * The translator, Sir John Harington, was godson of Queen Elizabeth. He studied law at Lincoln's Inn, but not to much purpose, for his reputation as a wit and a man of the world was soon established, and he looked to court favour rather than the exercise of a profession. About 1584 he married Mary, daughter of Sir George Rogers of Cannington in Somerset, but marriage does not seem to have sobered his exuberant spirits. His epigrams began to pass current, and he enlivened the court by his sallies, which were not always adapted to a fastidious taste. Among other things, he translated for the amusement of the ladies of the court the story of Giocondo, from the twenty-eighth book of Ariosto's "Orlando Furioso," and his translation was handed about in manuscript till it fell into the hands of the queen. She reprimanded Harington for corrupting the morals of her ladies by translating the least seemly part of Ariosto's work, and ordered him as a punishment to leave the court for his country house till he had made a translation of the whole. To this we owe the translation of the "Orlando Furioso," which was first published in folio in 1591, and reissued in 1607 and 1634. It is written in the same stanza as the original, and is easy and flowing. It is rather a paraphrase than a translation. As a preface to it Harington wrote "An Apologie of Poetrie," an essay in criticism which resembles Sir Philip Sidney's treatise of the same name. The most remarkable part of it is that concerned with his use of metre, especially his defence of two-syllabled and three-syllabled rhymes. (D.N.B.).

35 **ARMIN** (Robert). **The Valiant Welshman,** or the True Chronicle History of the Life and Valiant Deeds of Caradoc the Great King of Cambria now called Wales. As it hath been sundry times acted by the Prince of Wales his Servants.

Woodcut frontispiece.

Small 4to, *bound by Riviere in full polished calf gilt, g. e.*

London, 1663. **£31 10s**

* * * The Frontispiece appears for the First time in this the Second Edition.

36 **ASCHAM** (Roger). **Toxophilus,** The Schoole, or partitions of Shooting contayned in two bookes, Written by Roger Ascham And now newly perused. Pleasaunt for all Gentlemen and Yomen of England for their pastime to reade, and profitable for their use to follow both in Warre and peace.

Black Letter. *Woodcut border to title.*

Small 4to, *newly bound in full calf gilt, g. e.*

At London, Printed by Abell Jeffes, 1589. **£18 18s**

* * * The book is written in dialogue form between Toxophilus (Ascham himself) and Philologus, a Greek tutor of Cambridge (doubtless Sir John Cheke).

The first part formed an argument in favour of archery as a recreation for students

Ascham (Roger)—*continued.*

and as an instrument of war; the second part contained practical hints for becoming proficient in the art. The most remarkable characteristics of the work are its vigorous, flexible, and pure English prose, and its plea for the literary use of the "Englyshe tonge," as opposed to Latin or Greek, which is set forth in an introductory address "to all gentle men and yomen of Englande."

37 **ASHENDENE PRESS. Morte D'Arthur.** The Noble and Joyous book entytled Le Morte Darthur, notwythstandyng it treateth of the Byrth, Lyf, and Actes of the sayd Kyng Arthur, of his noble Knyghtes of the Rounde Table, theyr Mervayllous enquestes and adventures, thachyevyng of the Sangreal & in thende the dolorous Deth and departyng out of thys worlde of them al whiche book was reduced in to Englysshe by Syr Thomas Malory, Knyght.

Beautifully Printed at the Ashendene Press by St. John Hornby, with wood engravings drawn by Charles M. Gere and Margaret Gere, and large Initial Letters in red and blue.

Folio, *bound in full sealskin, edges untrimmed.*

Ashendene Press, 1913.

(SEE ILLUSTRATION, PLATE No. IV.). **£34**

* * * Only 145 Copies of this beautiful book were printed.

38 **ASTROLOGICAL ENGLISH MANUSCRIPT. Bonatus.** Concerning showers and the Mutations of the Air, and what things are conissant about them.

ALBOHAZAN HALY.

Concerning the Judgment of the Starres.

BONATUS.

Concerning the Revolutions of Yeares.

PTOLOMEUS.

Centiloquium or Aphorasmes. Turned into English by Thomas Blackburne.

English manuscript neatly written on 256 *leaves of paper in the* 16*th Century.*

Folio, *original calf, rebacked.*

(*England*, 16*th Century*). **£22**

39 **ASTROLOGY. Manuscript treatise on Astrology,** in Turkish.

Beautifully written in black ink with some words in red and brown and numerous coloured drawings (red and black) of an astrological character. On 189 *leaves of paper.*

12mo, *original Turkish leather binding with flap.*

(18th Century). **£12 12s**

This little book contains some of the chief passages from the Koram which are used as charms, some Arabic prayers with a Turkish commentary on the origin and magical power, magic figures chiefly shown as seals of various prophets which may be used as amulets, and all kinds of formulas and litanies to which special magical powers are attached.

WITH A MAGNIFICENT SERIES OF 20 LARGE COLOURED PLATES OF TYPES OF BRITISH, FRENCH AND OTHER WARSHIPS.

40 **ATLAS. Le Neptune François**
ou Atlas Nouveau des Cartes Marines levées et gravées par ordre exprès du Roy pour l'usage de ses armées de mer dans lequel on voit la description exacte de toutes les côtes de la mer Oceane, etc.

With 20 engraved plates of Naval Vessels, 12 plates of Flags, and 72 Maps all in contemporary colouring.

2 vols. in 1, large folio. *Calf.*
Amsterdam, Pierre Mortier, 1708. **£37 10s**

The large plates (22 by 17 inches each) of shipping are especially fine and interesting. The maps of American interest are as follows:—

7. Carte generale de toutes les Costes du Monde et les pays nouvellement découvertes.
72. Le Golfe de Mexique; ou Archipelague du Mexique, où sont les Isles de Cuba, Espagnola, Jamaica, etc.
73. Ocean Atlantique, ou Mer du Nort, où est observée la route d'Europe aux Indes Occidentales et des Indes Occidentales en Europe.
74. Carte de la mer Meridionale
75. Carte nouvelle de l'Amérique Angloise, contenant la Virginie, Maryland, Caroline, Pensylvanie, N. Yorck, N. Jersey, N. France et les terres nouvellement dé-couvertes.
76. Carte particulière de la Virginie, Maryland, Pensylvanie, N. Jernsey (sic), Orient, Occid., etc.
77. Carte particulière de l'Isthmus de Darien, qui comprend le Golfe de Panama and Carthagene, et les Isles aux Environs, etc.
78. Carte générale de la Caroline, etc.
79. Carte particulière de la Caroline, etc.
80. Mer de Sud or Pacifique, contenant l'Isle de Californie, les Costes du Mexique, du Perou, Chili et le Detroit de Magellan.
81. Carte particulière de l'Amérique Septentrionale, où sont compris le Detroit de Davids, le Détroit de Hudson, etc.
82. Le Canada, ou partie de la Nouvelle France, contenant la Terre de Labrador, la Nouvelle France, les isles de Terre Neuve, de Notre Dame.

12TH CENTURY MANUSCRIPT FROM THE AUGUSTINE MONASTERY OF REBDORF.

41 **AUGUSTINE** (Saint). **Sermones de Sanctis Augustino,** Ambrosio et Hieronymo. Latin Manuscript of the 12th century beautifully written on 67 leaves of thick vellum ($8\frac{1}{4}$ by $5\frac{3}{8}$ inches).

Extracts from Homilies on the Godly Life by Early Church Fathers (in Latin), written on 94 leaves of vellum by another hand in the 12th century.

8vo, *bound together in an old Monastic binding (14th century) of oak boards covered with stamped pigskin, with brass clasp, the covers lined with portions of a notated service book and other MS. leaves of an early date (last leaf of sermones supplied by a later hand). MSS. from the famous Library of the Augustine Monastery of Rebdorf are very rare, as nearly all the MSS. are now in the State Library at Munich.*

£52 10s

42 **BACON** (Sir Francis, *Lord Verulam*). **The Confession of Faith:** Written by Sr. Francis Bacon.

Woodcut portrait on title.

FIRST EDITION. Small 4to, *full crushed morocco extra, g. e.*

Printed in the Year 1641. **£38 10s**

* * * "It has been stated that the religious feelings and sentiments of Bacon are almost everywhere to be found in his various works, but it is not from such 'incidental allusions,' as Spedding says, that 'we are left to gather his Creed.' In his own Confession we have it explicitly set forth. This formulary was first printed in quarto form in the year 1641, and is a little work of excessive rarity. Indeed, this special edition was unknown to Lowndes and Hazlitt, and of late years, so far as I know, only two copies have appeared for sale—one in May, 1903, and the other in May, 1905, both at Messrs. Sotheby's rooms. It contains a large portrait of Bacon on the title. It was probably written in the year 1603, and it is interesting to remember that at this very time his life was full of anxiety, not only with weighty problems of State, but also with pressing private concerns. In his ambition he was then most eager to obtain high office under James the First, and the appointment of King's Counsel was then bestowed upon him." (G. W. Steeves).

Spedding closes his remarks on this subject thus: "If any one wishes to read a summa theologiae digested into seven pages of the finest English in the days when its tones were finest, he may read it here."

43 **BACON** (Sir Francis, *Lord Verulam*). **Works,** together with his Letters and Life; collected and edited by James Spedding, R. L. Ellis and D. D. Heath. *Portrait.*

Best Edition, 14 vols., 8vo, *newly and uniformly bound in half morocco gilt, uncut, t. e. g.*

London, 1858. **£27 10s**

LARGE PAPER COPY.

44 **BARLOW** (Francis). **Æsop's Fables.** With his Life: in English, French and Latin. Newly Translated.

Illustrated with one hundred and twelve Sculptures by Francis Barlow.

LARGE PAPER COPY OF THE FIRST EDITION OF BARLOW'S ÆSOP.

Folio, *fine copy bound in full calf gilt, g. e.*

London: Printed by H. Hills, jun., for Francis Barlow, 1687. **£22 10s**

* * * In this the LARGE PAPER ISSUE the 31 plates by Barlow to the Life of Aesop, and the engraving to each Fable, are most Brilliant Impressions.

The work is much admired for the accurate delineation of the Animals, and for the freedom with which the subjects are etched. The verses under the sculptures in the "Life" are by Mrs. Aphra Behn.

This copy is complete with the Plate 17 which is so frequently missing.

Charles the First's Copy.

45 **BARLOW** (William). **The Summe and Substance of the Conference,** which it pleased his Excellent Maiestie to have with the Lords Bishops, & other of his Clergie (at which the most of the Lords of the Councell were present) in his Maiesties Privie Chamber, at Hampton Court, January 14, 1603.

Small 4to, *original vellum gilt, with the Arms of Charles 1st when Prince of Wales, gilt tooled on sides, g. e.*

London, 1625. **£25**

* * * A Magnificent Copy, bound especially for Charles I. when Prince of Wales. In centre of each side appear in gold the Arms of the Prince—a crown surmounted with the Prince of Wales' Feathers, and below his motto "Ich Dien." The book itself is a most interesting one.

"On the accession of James I., Barlow, as one of the leading members of the Church party as opposed to the puritans, was summoned in January, 1604, to take part in the Hampton Court conference for discussing the points of difference between the two sections of the church. Of the proceedings of this conference Barlow drew up, by Archbishop Whitgift's desire, a report entitled 'The Summe and Substance of the Conference,' which is the chief authority on the subject. The puritans afterwards denounced Barlow's account as grossly partial to his own side, and very unfair to them. Their leaders, Dr. Reynolds and Dr. Sparkes, complained that 'they were wronged by his relation,' a charge which is to a certain extent endorsed by Fuller, the church historian, in his remark that Barlow, 'being a party, set a sharp edge on his own and a blunt one on his adversaries' weapons.' It admits of question, however, how far these complaints are well grounded. The fact that, as Heylyn observes, 'the truth and honesty of the narrative was universally approved for fifty years,' and the absence of any more correct narrative on the other side, acquit Barlow of anything like wilful misrepresentation, and his report is probably as fair a one as could be expected from a warm partisan who could hardly fail to do, perhaps unconsciously, injustice to objections he could not sympathise with and a tone of feeling which was at variance with his own. The story that Barlow was much troubled on his death-bed with the injustice he had done the puritans in his narrative is rejected by Heylyn as 'a silly fiction.' A graver charge is brought against Barlow of having suppressed the strong charges brought by James against 'the corruptions of the church' and 'the practice of prelates,' when Bishop Andrewes is reported to have said 'for five hours his majesty did wonderfully play the puritan.' Certainly no such language, if ever uttered by the king, is to be found in Barlow's report; and it was subsequently objected by the impugners of Barlow's veracity that such a suppression threw doubt on the faithfulness of the whole for 'if the king's own speeches were thus dishonestly treated, it would be much more likely that those of other men were tampered with.' However this may be, there is no doubt that, in the interest of decorum, Barlow lopped off excrescences, and toned down James's coarse and abusive language. Barlow's own preface offers a painful example of the gross sycophancy which was the disgrace of the churchmen of that age when speaking of kings and others in high rank, of which the conference as a whole affords a pitiful spectacle."—D. N. B.

46 **BAXTER** (Richard). **The Saint's Everlasting Rest:** or, a Treatise of the Blessed State of the Saints in their enjoyment of God in Glory. Wherein is shewed its Excellency & Certainty; the Misery of those that lose it, the Way to Attain it, & Assurance of it: & how to live in the continual delightful Foretasts of it, by the help of Meditation.

FIRST EDITION. Small 4to, *original calf.*

London, 1650. **£18 18s**

* * * Complete with the General Title, the three separate titles (Second, Third and Fourth parts), the Errata leaf and the poem by Herbert, 4 pp. at end.

"The Saints' Everlasting Rest" in its deep piety, its clear and beautiful style, the dignity and enthusiasm and modernness of its language, have made it an English classic. Narrow as Baxter's system may seem, we feel that he is more tolerant than his creed, and at the root of all his stubborn individuality lies a true and tender conscience. If the Nonconformity of the Stuart age laid heavy burdens on men's shoulders, it suffered from the consequences of its actions. In its provision for men of religion it brought upon itself the severity of secular opinion. But it left two priceless gifts to English literature and English religion in the "Pilgrim's Progress" and the "Saints' Rest." (William Holden Hutton.)

47 **BEAUMONT AND FLETCHER. Works. First Edition.**

Comedies
and
Tragedies
written by { Francis Beaumont and John Fletcher } Gentlemen
Never printed before
And now published by the Authours
Originall Copies
Si quid habent veri Vatum præsagia, vivam.

London
Printed for Humphrey Robinson, at the three Pidgeons, and for Humphrey Moseley at the Princes Armes in St. Pauls Church Yard 1647

THE FIRST EDITION, *with the beautiful portrait engraved by Marshall.*

Folio. *A very handsome copy bound by Riviere in full crushed levant morocco extra, g. e.* **£75**

* * * Edited by the poet Shirley. It is dedicated to Philip Earl of Pembroke, and the publishers remind Lord Pembroke that the works "of the then expired Sweet Swan of Avon Shakespeare" were also dedicated to him.

There are probably no two books so frequently quoted from by the various Shakespeare commentators as the folio *Beaumont and Fletcher* and the folio *Ben Jonson.*

Shakespeare is eulogised in the commendatory verses by Denham, Howell, Buck, Cartwright, and Birkenhead.

48 **BEAUMONT** (Francis) and **FLETCHER** (John). **The Wild-Goose Chase.**

A Comedie, as it hath been Acted with Singular Applause at the Black-Friers: being the Noble, Last and Onely Remaines of those Incomparable Drammatists.

FIRST EDITION. Folio, *full polished calf gilt, g. e., by Riviere.*

London, Printed for Humphrey Moseley, 1652. **£30**

Tall Copy, blank corner of last three leaves neatly repaired.

49 **BEWICK** (Thomas). **Works.**

A General History of Quadrupeds. 1820.

Select Fables. First Edition. Newcastle, 1820.

Fables of Æsop and Others. First Edition. Newcastle, 1818.

History of British Birds. The Best Edition, with the 2 Supplements containing additional figures. 2 vols. Newcastle, 1821.

Together 5 vols., LARGEST PAPER, *and with brilliant impressions of the hundreds of Woodcuts by the* BEWICKS. *Very handsomely bound in a contemporary full binding of brown morocco, gold lines on side, full gilt back, emblematically tooled with Bewick design, gilt edges.* **£28**

GREEK MANUSCRIPT OF THE NEW TESTAMENT.

50 **BIBLIA GRAECA.**

MANUSCRIPT OF THE GREEK NEW TESTAMENT WRITTEN IN A NEAT HAND ON PAPER, IN THE 15TH CENTURY.

4to, *handsomely bound in red silk, with silver embroidery on sides and with silver device of the Crucifixion in front and of the Trinity at back, back decorated with silver embroidery, g. e., silver clasps, one missing.* 15th Century. **£45**

THE GREAT BIBLE.

51 **BIBLE. The Byble in Englyshe of the largest and greatest volume,** auctorysed and apoynted by the Commaundements of oure moost redoubted Prynce, and Soueraygne Lorde Kynge Henrye the VIII., etc.

With Woodcut General Title and New Testament Title, containing the Holbein Borders, with Cromwell's Arms erased, and woodcut titles to parts 2, 3 and 4, in compartments, together with woodcuts in the text.

Roy. folio, *bound by Bedford in full levant morocco gilt, g. e.*

Printed by Edwarde Whitechurch, 1541. **£47 10s**

A fine and perfect Copy. The headlines of four or five leaves are a little cut into.
The Sixth Great Bible and the fifth with Cranmer's Prologue.
"The hole byble of the largyest volume" which Thomas Cromwell, as the King's vice-

Bible—*continued.*

regent, in an injunction to the Clergy, ordered to be set up in "sum convenient place wythin the said church that ye have caire of, where as your parishoners may moste comodiously resorte to the same and reade it."

In April, 1541, Anthony Marler received permission to sell copies of the Great Bible unbound for x.s. sterling, and bound, being trimmed with bullyons, for xii.s. sterling (equivalent to about £6 and £7 5s. to-day). And in the next month a royal proclamation announced the heavy penalties to which each parish was liable which failed to provide its church with a copy by the November following.

The "She" Reading of the First Authorised Bible.

52 **BIBLE. The Holy Bible,** conteyning the Old Testament, and the New.

Newly translated out of the Originall Tongues and with the former Translations diligently compared and reuised by His Maiesties Speciall Commandement Appointed to be read in Churches.

Two Woodcut Titles, woodcut initials and Ornaments.

Thick folio, *original calf (repaired).*

Imprinted at London by Robert Barker, Anno Dom. 1613. (*New Testament*, 1611). **£31 10s**

* * * The First Edition, Second Issue, of the "Authorised" Version, with the "She" reading in Ruth III. 15, commonly known as the "Great She Bible." Another remarkable error occurs in MATT. XXVI. 36, *JUDAS* appearing for *JESUS*. The general title is dated 1613, though the N.T. title bears the date 1611. Probably the greater part of the book was printed in 1611, but the publication, for some reason or other, was delayed till 1613. Scrivener supposes that this delay was due to the incorrectness of the edition; Smith suggests an accident in the printing-office, which destroyed a large number of sheets.

The words "Appointed to be read in Churches" appear on the N.T. title, as well as on the general title.

King Charles I.'s Bible.

53 **THE HOLY BIBLE,** containing the Old Testament and the New: Newly translated out of the originall Tongues, and with the former translations diligently compared and revised, by his Majesties Speciall command.

Thick 4to. *Especially bound for the King Charles Ist in contemporary calf. In centre of each cover in gold the large Arms of King Charles I. surmounted with a crown. At each corner a large block ornament in gold, the rest of the sides covered with the royal ermine device in gold.*

Cambridge, 1635. **£21**

The First Edition of the Old Testament in Irish.

54 **IRISH BIBLE. Leabhuir na Seintiomna** (The Books of the Old Testament translated into Irish by the care and diligence of Doctor William Bedel, late Bishop of Kilmore in Ireland, and for the publick good of that Nation).

Printed at London, 1685.

Tiomna Nuadh ar d'Tighearna agus ar Slanaigheora Josa Crisd (The New Testament).

London, 1681.

Together in one volume, thick small 4to, *calf*. 1685-1681. **£21**

* * * The Editio Princeps of the Old Testament in the Irish language, and the Second Edition of the New Testament.

"The Old Testament was translated by William Bedel, or Bedell (1571-1642), the eminent Bishop of Kilmore, who died from the results of hardships endured in the Irish Rebellion of 1641; aided by Murtagh O'Ciong, or King (who had assisted William Daniel in preparing the N.T. of 1602), and Dennis O'Sheriden, or Sheridan; though it was not printed till more than forty years after the death of the principal translator. The translation was made in the first instance from the English Bible, the marginal readings of which are sometimes preferred to the textual readings; but it appears to have been to some extent compared with other versions and—immediately before publication—revised by A. Sall, Narcissus Marsh, Provost of Trinity College, Dublin, and subsequently Archbishop of Armagh, and other scholars.

"This edition (consisting of about 500 copies), like the New Testament of 1681, with which it is uniform, was printed with the Irish type presented by the Hon. R. Boyle, and chiefly at his expense.

"The type was modelled on that which had been cast for the Jesuits, and which was used by them in printing Irish Books at Louvain and Antwerp from 1608 to 1728, for circulation among Roman Catholics in Ireland. Boyle's type continued in use down to so late as 1820, and the matrices still exist, in the possession of Messrs. Stephenson, Blake and Co. and Sir Charles Reed and Sons, the type-founders."

Bishop Lloyd's Bible.

54A **BIBLE. The Holy Bible,** containing the Old Testament and the New. (With the Apocrypha).

Elaborate title-page engraved by STURT.

2 vols., large folio, *a very beautiful copy, ruled with red lines, and in a contemporary binding of full dark blue morocco, the sides and backs elaborately gilt, gilt leaves.*

London, 1701. **£12 12s**

This is known as "BISHOP LLOYD'S BIBLE" as it is commonly admitted that William Lloyd (1627-1717), created Bishop of Worcester in 1700, undertook, apparently on the motion of Archbishop Tenison and at the request of Convocation in 1699, to prepare an improved edition of King James' version; and that his Bible appeared in 1701.

It contains for the first time the system of Chronology "Before Christ" and "Anno Domini" which has been followed ever since.

55 **BIBLIOPHILE SOCIETY OF BOSTON.**

Publications of this Private Society of Book Lovers established, as their Constitution states, " for the purpose of the study and promotion of the Arts pertaining to Fine Book-making and Illustrating, and to the occasional publication of specially designed and illustrated books for distribution among its members."

Comprising the whole of the issues from 1901 to 1911.

Illustrated with a very large number of admirably executed facsimiles and original engravings.

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£130

This series of sumptuously printed and illustrated books comprises:--

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II. First Year Book of the Society (Bibliomania, by Roswell Field, the Revival of Old Authors, by N. H. Dole, etc.). Original boards. 1902.

III. Dibdin (T. F.). Bibliomania, or the Book of Madness: with Introduction by Dr. Richard Garnett. 4 vols., original boards. 1903.

IV. Second Year of the Society (Inadequate Appreciation of Books, by C. Ticknor: the Famous Journey of Horace: B.C. 37, etc.). Original boards.

V. Paul Jones.—Facsimile of Letter written aboard the "Ranger," arranging for the First National Salute given to the American Flag in Europe. Feb. 13, 1778. 1903.

VI. Bicknell (W. H. W.) Five Copperplate Etchings (18 by 10½ inches), four illustrating Dibdin's Bibliomania, the fifth being De Bury and King Edward III. In portfolio. 1903.

VII. Major André's Journal. Containing 44 Facsimiles of Original Maps and Plans drawn by André while serving in the British Cause during the American Revolution. Edited by Senator Lodge. 2 vols. Original vellum. 1903.

VIII. Horace.—A Thousand Horatian Quotations, with Appreciations of Horace in Ancient Writers: selected and classified by H. A. Metcalf. Half parchment, uncut. 1904.

IX. Third Book of the Society. (The Book Collector, by Adrian H. Joline; The Bibliophile's Dream, by N. H. Dole, etc.) 1904.

X. Marat (Jean Paul). Polish Letters. Translated from the unpublished Manuscript. 2 vols. Original boards. 1905.

XI. Rossetti (Dante Gabriel). Henry the Leper, paraphrased (in verse). with an Introduction by W. P. Trent; with the complete facsimile of the original Manuscript. 2 vols. Original half parchment. 1905.

XII. Fourth Year of the Society. (Facsimile of Scott's Letter, denying the authorship of the Waverley Novels; Washington's Letter to his overseers at Mount Vernon, etc.) Original boards. 1905.

XIII. The Idylls and Epigrams of Theocritus, Bion, and Moschus (Text and translation). 3 vols. Original boards. 1905.

XIV. Letters of John Paul Jones, printed from unpublished originals in the Collection of Mr. W. K. Bixby, with facsimiles and portrait. Original boards. 1905.

(Continued over)

Bibliophile Society of Boston—*continued.*

XV. Fifth Book of the Society. (Early Letter of Thoreau: Enriched Books by Brander Matthews, General Beauregard's Original Orders for firing on Fort Sumter, etc.) 1906.

XVI. Fourth Annual Banquet of the Bibliophile Society. Portrait of Mr. Bixby, etc. 1806.

XVII. Lamb (Chas.) Letters, in which many mutilated words and passages have been restored to their original form, with letters never before published, and facsimiles of Original MS. Letters and Poems, in introduction by H. H. Harper. 5 vols. (1 vol. folio, 4 vols. roy. 8vo.) Original vellum and boards. 1905.

XVIII. Thoreau.—The First and Last Journeys of Thoreau, lately discovered among his Unpublished Journals and Manuscripts. 2 vols. Sir Walter Raleigh, by H. D Thoreau, lately discovered among his unpublished Manuscripts, edited by H. A. Metcalf. 1 vol. Together 3 vols. Original boards. 1905.

XIX. Sixth Year Book of the Society. (Books and Bibliophiles, by H. H. Harper. Literary Maniac, by C. E. Hurd. The Highest Quality of Engraving, by W. F. Hopson, etc.) Original boards. 1907.

XX. The Romance of Mary W. Shelley, John Howard Payne, and Washington Irving. Original boards. 1907

XXI. Unpublished Poems, by Bryant and Thoreau ("Musings," by Wm. Cullen Bryant; "Godfrey of Boulogne," by H. D. Thoreau). Original boards. 1907.

XXII. The Varick Court of Inquiry, to investigate the Implication of Col. Varick (Arnold's Private Secretary) in the Arnold Treason, edited by Prof. Hart. With facsimiles and portraits. Boards. 1907.

XXIII. Seventh Year Book of the Society ("Literary Informations," by Sir Walter Scott; Fulton's Letter to President Monroe; Lafayette's Introduction to America, etc.). Original boards. 1908.

XXIV. Dickens.—The Private Correspondence of Charles Dickens and Maria Beadnell, now first published from the original MS. Numerous facsimiles. Original boards. 1908.

XXV. Burns (Robert). Poems. Edinburgh, 1787. A facsimile of the "Geddes" Burns, with many MS. Notes and Memoranda in Burns' Autograph. Original calf. 1908.

XXVI. Eighth Year Book of the Society. (Three newly-discovered Poems, by Whittier; South Sea Bubble, by W. K. Bixby; Early Books and Collectors, by C. E. Hurd, etc.) Original boards. 1909.

XXVII. Thoreau (H. D.). Walden, or Life in the Woods. Facsimiles, etc. 2 vols. Original boards. 1909.

XXVIII. Keats (John). Unpublished Poem to his sister Fanny, April, 1818. Facsimiles and miniature portraits. John Fiske, unpublished.

XXIX. Ninth Year Book. (Books that I Want, by Prof. Brander Matthews; Some Fakes, Old and New, by W. K. Bixby, etc.) Original boards. 1910.

XXX. The Dickens Kolle Letters, edited by Harry B. Smith, supplemental to the Letters from Dickens to Maria Beadnell. Original boards.

XXXI. Thomas Love Peacock's Letters to Edward Hookham and Percy B. Shelley, with Fragments of Unpublished MSS., edited by Richard Garnett. Original boards. 1910.

XXXII. Travels of John Dairs in the United States of America, 1798 to 1802, edited by John Vance Cheney. 2 vols. Original boards. 1910.

XXXIII. Harper (H. H.). A Journey in South-Eastern Mexico. Original boards. 1910.

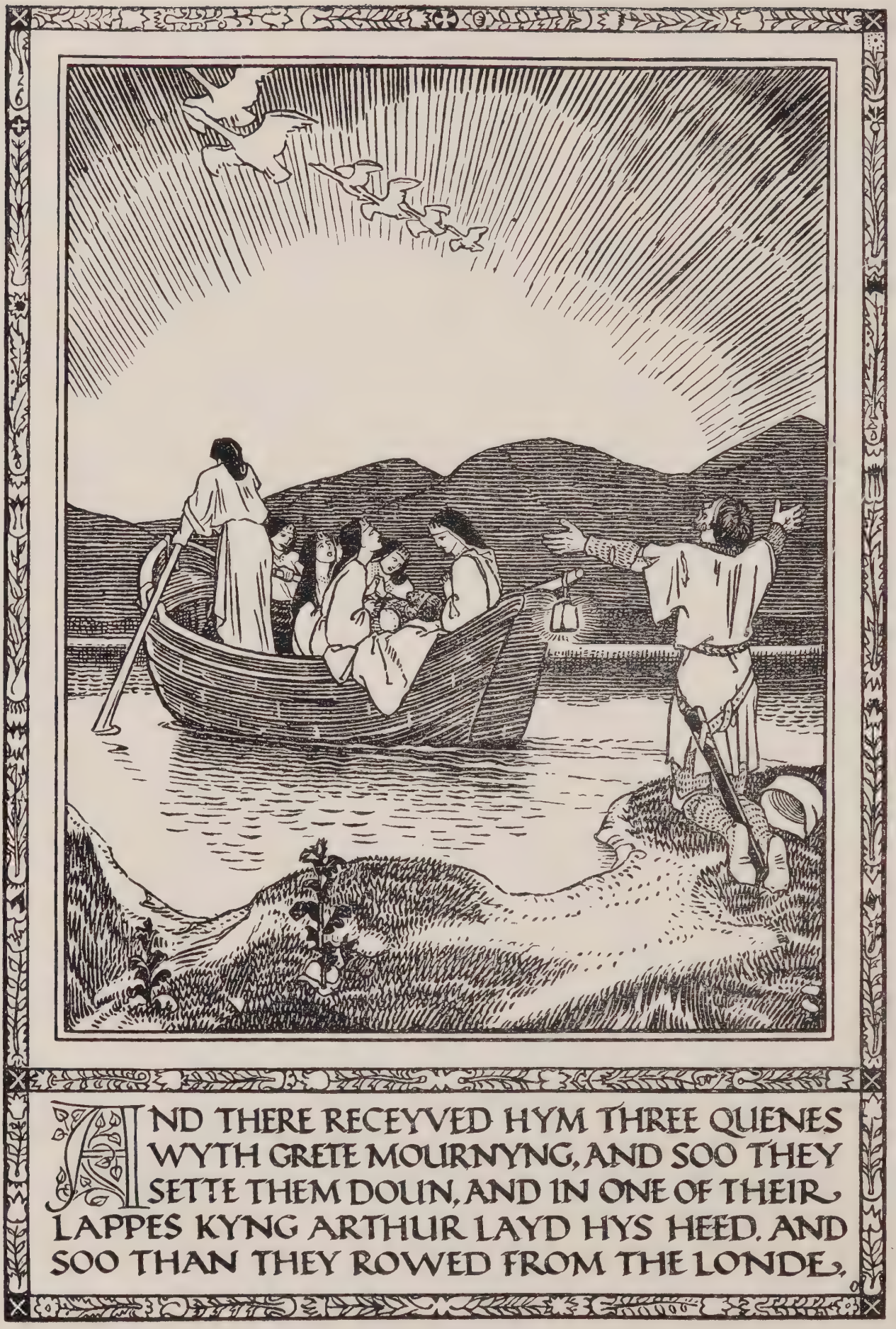
PLATE III.

ARABIC MANUSCRIPT.

Part of Koran. Written on vellum not later than 8th century.

See Items Nos. 32 and 33.

PLATE IV.



ASHENDENE PRESS. MORTE D'ARTHUR, 1913.
See Item No. 37.

The "Sir Julius Caesar" Travellng Library

Presented by Sir Julius Caesar to
John Madden, Esq.,
(Attorney to King James 1st).

56 **BINDING. The Travelling Library of Sir Julius Caesar,** afterwards presented by him to John Madden (One of King James 1st's Attorneys), with his Arms and Motto emblazoned in gold, silver and colours on inside of case.

The Library consists of 43 little volumes, very prettily bound in white vellum, the largest measuring $4\frac{1}{4}$ by $2\frac{3}{8}$ inches, and the smallest $2\frac{3}{4}$ by 2 inches.

They are contained in the original travelling case, 16 inches long, 11 inches wide, and rather more than 3 inches deep, of wood, covered with leather, the back being of light olive morocco, gracefully tooled, and shaped to resemble a folio volume.

The books are arranged in three Series:—Theology and Philosophy, History, and Poetry.

The case is divided into three Compartments, each compartment taking one series.

The Theological and Philosophical Works occupy the first shelf, the Historical Works are placed on the second shelf, and the third row consists of the Poetical Works.

All the volumes are bound in white vellum, with gold panel lines on each side, within which is a figure in gold of an angel bearing a scroll, with the legend Gloria Deo; *gold lines on backs with gilt ornamentation, gilt leaves.*

The inside of the lid of the case is gracefully illuminated on vellum in gold and colours, and has a list of the works, written in gold, on a blue background in three columns, with the Arms and Motto of John Madden below. (This is in its original condition and has not been touched up, therefore it shows some traces of age).

Inside the bottom division of the case can be faintly seen written in letters of gold the date January 1617 *and a Coat of Arms.*

The first book in the Middle Column of the list is Julius Caesar, which is the only one written in Capital Letters. From this it can be assumed that it was the Original Case made for *Sir Julius Caesar* and presented to him as a New Year's Gift by the unknown owner of the *Coat of Arms*; and that Sir Julius Caesar, after having had a duplicate made (now in the British Museum), presented it in his turn to John Madden

(Continued over)

Binding—*continued.*

as a Wedding Gift upon the latter's marriage in 1635 to Miss Waterhouse, and for this purpose had Madden's and his bride's Arms emblazoned in place of his own.

(SEE ILLUSTRATION, FRONTISPIECE). **£850**

* * * SIR JULIUS CAESAR'S Travelling Library is considered one of the great treasures of the British Museum, and hitherto was supposed to be the only one in existence, and is always on view in the "King's Library." The one in the Museum was made not earlier than 1619, thus the present one antedates it by two years.

It is interesting to know what books a rich and learned man of the days of Elizabeth and James I. took with him when travelling by post-chaise to pass away the time The books in this collection being:—

Theology and Philosophy.

1. Salamonis Regis Sapientissimi. 1557.
2. S. Augustin, S. Anselm, S. Bernard. Meditationes. 1616.
3. Thomas Aquinas. Theologica.
4. Bussei Enchiridion. 1616.
5. A'Kempis. Imitatio. 1614.
6. Navar. Compendium. 1608.
7. Toleti Compendium. 1607.
8 & 9. Moulin. De L'Amour Divine. 1612.
10. Precationes. 1614.
11. Dubartas. Les Oeuvres. 1608.
12. Lipsius. De Constantia. 1593.
13. Epictetus. 1596.
14. Cicero. 1610.

History.

1. Julius Caesar. 1614.
2. Sallust. 1613.
3. Tacitus. 1595.
4. Justinus. 1613.
5. Valerius. 1612.
6. Suetonius. 1611.
7. Curtius. 1613.
8. Petronius. 1614.
9. Florus, etc. 1615.
10. Aurelius.
11. Cassiodorus.
12. Lipsius. Politicorum. 1615.
13. Lipsius. Flores.
14. Danei Politicorum. 1612.

Poetry.

1. Virgil. 1612.
2. Ovid. Metam. 1612.
3. Ovid. Epistles, etc.
4. Ovid. Fasti.
5. Lucanus. 1612.
6. Catullus. 1613.
7. Horace. 1608.
8. Juvenal and Persius. 1609.
9. Terence. 1613.
10. Martial. 1612.
11. Seneca. 1612.
12. Claudian. 1607.
13. Prudentius. 1610.
14. Lucretius. 1611.
15, Buchanan. 1609.

57 **BINDING. Bayly** (Lewis). **The Practise of Pietie.**

Third Edition, profitably amplified by the Author, *with elaborate engraved title by Elstrak.*

Thick 12mo, *contemporary calf, the sides and back covered with gold tooling of floriated devices, having in the centre of each cover the Arms of the Stationer's Company, the edges gilt and gauffered.*

London, Printed for John Hodgetts, 1613. **£33 10s**

A charming little volume in a remarkable state of preservation. Dedicated "To the High and Mighty Prince Charles, Prince of Wales," and in all probability was prepared for presentation to him.

It is preserved in a levant morocco pull-off case.

A MAGNIFICENT NEEDLEWORK BINDING.

58 **BINDING. The Holy Bible,** conteyning the Old Testament and the New. *Engraved titles.* Folio.

Bound in contemporary silk binding with ornamental needlework design

The front cover containing centre piece of "the Diety," worked in silks of varied colours and silver threads, surrounded by an elaborate and raised frame, composed of silver threads; with corner miniatures of 4 *of the Apostles worked in silk and silver threads,*
The back cover is executed in a similar design, the centre-piece containing "the Saviour" and the corner pieces containing 2 *more Apostles (the other* 2 *are missing), with ties, g. e. London,* 1633.

(SEE ILLUSTRATION, PLATE No. V.). **£225**

An elaborate and beautiful Specimen of Needlework Binding.

BASKERVILLE PRAYER BOOK.

59 **BINDING. The Book of Common Prayer** and Administration of the Sacraments, and other Rites and Ceremonies of the Church, according to the Use of the Church of England, together with the Psalter or Psalms of David.

Thick royal 8vo. *A fine copy in contemporary crimson morocco, full gilt back, the sides containing a Cottage Roof design, and elaborately decorated with vases, leafy scrolls, birds, dogs, etc., g. e.*

Cambridge, Baskerville, 1760. **£21**

A magnificent contemporary binding.

ARABESQUE BINDING.

60 **BINDING. Bocchius** (Achilles). **Symbolicorum Quaestionum de universo genere quas serio ludebat libri V.**

Portrait of the author and 148 *curious copperplate emblems, engraved by Giulio Bonasone.*

Brilliant impressions. FIRST EDITION.

Small 4to. Special Copy printed on thick paper. *Original and beautiful binding of calf, both sides covered with delightfully executed arabesques to a tasteful pattern, charmingly ornamented back in a similar design, g. e.*

Bologna, 1555. **£25**

The engravings in this volume are by Guilio Bonasone, of Bologna, a pupil of Marc Antonio Raimondi. "Edition rare et originale d'un livre recherché à cause des figures dont il est orné." Brunet.

A BEAUTIFUL BINDING BY SAMUEL MEARNE.

61 **BINDING. Reflexions upon the Devotions of the Roman Church,** with the Prayers, Hymns and Lessons themselves.

8vo, *contemporary English binding by Samuel Mearne, morocco, the sides covered with most elaborate decoration in gold of flowers (the leaves enamelled black), and a series of small quarter circles, the spaces filled with stars and gold dots, the whole surrounded with a charming dentelle border, gilt leaves.*

London, 1674.

(SEE ILLUSTRATION, PLATE No. VI.). **£42**

A rich specimen of Samuel Mearn's best work in beautiful state of preservation.

"The work of Samuel and Charles Mearne undoubtedly had a great influence on English book-binding, and although for a time after their death the art in England fell into a low state, it presently revived, and in this revival Mearne's example had a marked effect, as I hope to show in a later article on the bindings of Roger Payne. Moreover, although Mearne imitated Le Gascon in some points, yet his work as a whole is distinct and original, and, as I have said, I think in the decoration of large books he was even more successful than the French master. It is difficult indeed to find finer specimens of gold-stamped design than can be seen on several of Mearne's bindings, and the English lovers of book-bindings may find just occasion for pride in the work of this seventeenth century binder, for it will safely bear comparison with that of any of his contemporaries." (Cyril Davenport.)

62 **BINDING. The Book of Genesis.**

Illustrated in colours by F. Gayley Robinson.

Limited Edition on hand-made paper. 4to.

Riccardi Press, 1914. **£18 18s**

* * * In an elaborate "Romantique" Binding by Sangorski and Sutcliffe, brown levant morocco, with leather joints, green silk doublures and fly-leaves, gold tooled and inlaid with over 100 separate pieces of various coloured leather.

The decoration of the covers and back of the book endeavours to simply suggest the Creation, and the story of Eden.

In the centre of the front cover, the Sun, Moon and Waters, and the Air, are symbolically presented, and on the back cover are depicted floral emblems of the Seasons.

The outer portion of the covers is inlaid and gold tooled with a roll border and a diaper design, in which apples, birds and flames suggest the fall of Earth's first parents.

The back of the book is panelled and emblematically tooled and inlaid, and the silk doublures and fly-leaves enclosed by roll borders.

63 **BINDING. Goldsmith** (Oliver). **The Vicar of Wakefield.**

The First Issue Illustrated by Wm. Mulready, R.A.

8vo. *London, Van Voorst*, 1843. **£27 10s**

* * * Elaborately bound by Sangorski and Sutcliffe in full green levant, with leather joints, brown morocco doublures and silk fly-leaves, the whole gold tooled and inlaid with 120 pieces of various coloured leather.

Each cover is decorated with the Author's monogram, inlaid and gold tooled in the centre, surrounded by an interlacing line design, and completed by a border of flowers and foliage, also inlaid and gold tooled.

The doublures and fly-leaves have ornamental borders, and the back of the book is panelled and tooled with a scroll design.

64 **BLAKE. Wollstonecraft** (Mary). **Original Stories from Real Life:** With Conversations, calculated to Regulate the Affections, and Form the Mind to Truth and Goodness.

With six full-page illustrations by Blake.

FIRST EDITION. Small 8vo, *full calf gilt, g. e.*

London, 1791. **£5 5s**

65 [**BONAPARTE** (Joseph).] **Mémoires et Correspondance politique,** et militaire du Roi Joseph, publiés, annotés et mis en ordre par A. du Casse.

11 vols., 8vo, *calf, backs gilt.*

Paris, 1855. **£11 11s**

A fine set.

LORD ORRERY'S COPY.

66 **BOYLE** (Roger, Bishop of Clogher). **Summa Theologiae Christianae.**

FIRST EDITION. Small 4to. *Very fine copy in contemporary full morocco, gold borders on sides with bird ornamentations, full gilt back, g. e.*

Dublinii, Typis Regiis, 1681. **£5 5s**

* * * From the Library of John Boyle, Earl of Orrery and Fifth Earl of Cork, the friend of Swift and Pope, with his autograph on the fly-leaf, and his crowned cipher on back.

ILLUMINATED MANUSCRIPT.

67 **BREVIARIUM.**

Breviarium monarchorum hermitarum sancti Antonii secundum consuetudinem Romanae curiae.

Illuminated manuscript written on 417 leaves of vellum (5½ by 4½ inches), by an Italian scribe in the middle of the 15th century, double columns, 30 lines to a column, neatly written in a pretty Gothic hand, calendar in red and black.

Three pages are surrounded by fully illuminated borders with floral decorations finely painted in gold and colours, the first having a space for a coat of arms upheld by two amorini, with 42 historiated initials, with delicately painted miniatures representing various events in the lives of Jesus and the Virgin Mary, many with marginal elongations of bar work, with floral terminations, and many other initials in blue and red in delicate pen ornamentations.

12mo, *old red velvet, g. e.*

XVth Century.

(SEE ILLUSTRATION, PLATE No. VII.). **£120**

In excellent preservation.

68 **BRITISH ESSAYISTS,** with Prefaces, Biographical, Historical and Critical, by James Ferguson.

Illustrated with portraits.

40 vols., 12mo. *Fine set bound in contemporary straight-grained morocco gilt, g. e.*

London, 1823. **£31 10s**

WITH THE ARMS EMBLAZONED.

69 **BROOKE** (Ralph). **A Catalogue and Succession of the Kings,** Princes, Dukes, Marquesses, Earles, and Viscounts of this Realme of England, since the Norman Conquest to this present yeere 1622 together with their Armes, Wives and Children, the times of their Deaths and Burials, with many of their memorable Actions.

Collected by Ralph Brooke, Esquire, Yorke Herauld, and by him inlarged, with amendment of divers faults, committed by the Printer, in the time of the Authors Sicknesse.

Title within woodcut border and many hundred Coats of Arms—all carefully painted in trick.

Folio, *original calf.* 1622. **£21**

* * * A truly valuable work, compiled from official records, consisting of pp. 392, with dedication to King James and an address to the Reader."

70 **BROWNE** (Thomas). **Hydriotaphia, Urne-Buriall,** or A Discourse of the Sepulchrall Urnes lately found in Norfolk.

Together with The Garden of CYRUS, or THE QUINCUNCIALL, LOZENGE, or Net-work Plantations of the Ancients, Artificially, Naturally, Mystically Considered. With Sundry Observations.

With the engraved plate of Urns, and the frontispiece to "The Garden of Cyrus," which has a separate title page; also the very rare leaf at end, frequently missing, "The Stationer to the Reader."

FIRST EDITION. Small 8vo. *Fine copy in the original calf.*

London, 1658. **£16 16s**

* * * "In 'Hydriotaphia' Browne discusses with great learning the burial customs that have existed in various countries at various times. More than one quotation is from Dante; he was among the very few men of his time who had read the 'Inferno.' The concluding chapter is a solemn homily on death and immortality, unsurpassed in literature for sustained majesty of eloquence. Lamb was an enthusiastic admirer of 'Hydriotaphia.'

"The 'Garden of Cyrus' is the most fantastic of Browne's writings. Beginning with the garden of Eden, he traces the history of horticulture down to the time of the Persian Cyrus, who is credited with having been first to plant a quincunx, though Browne discovers that figure in the hanging gardens of Babylon, and supposes it to have been in use from the remotest antiquity."

WITH PRESENTATION INSCRIPTION BY THE AUTHOR, FILLED WITH CORRECTIONS IN HIS HANDWRITING AND WITH AN AUTOGRAPH LETTER.

71 **BROWNING** (Robert). **Paracelsus.**

FIRST EDITION. Post 8vo, *fine copy in its original boards, uncut. (Preserved in a blue morocco case.)*

London, 1835. **£250**

* * * Frederick Locker's Copy with his bookplate inside cover, and inscription in Browning's Autograph on title—

"To Frederick Locker from R. B."

Also with S. A. Browning's Autograph on title.

. . . . . .

This Copy was used by the Poet for revising for a later edition. It is filled with alterations and additions by him.

On the half title Browning has written—

"First corrections, made at Pisa, in the Spring of 1847."

. . . . . .

The alterations throughout are too numerous to describe (as they occur on every page), but we might mention that at page 21 the Poet has added 18 new lines, at page 37 four, page 43 five, page 47 four, page 50 nine, page 55 twenty-two, page 56 eleven, page 57 eight, page 59 thirteen, page 71 seven, page 90 seven, page 99 four, page 165 sixteen, and so on.

. . . . . .

Loosely inserted is an Autograph Letter (1½ pp.) from Browning to Locker, sending this copy and two other of his books "as they went to—and were used for—press a second time."

The Poet Robert Browning's Copy Corrected for a Later Edition and Presented Twice by Him.

72 **BROWNING** (Robert). **Strafford,** An Historical Tragedy.

First Edition. *Fine copy in the original wrappers, with printed label on side. (Preserved in a morocco case.)*

London, 1837. **£110**

* * * A Copy of Unique Interest. On the wrapper the poet has boldly written his full signature—

" Robert Browning."

and on title page has noted in ink—

" Corrected at London, 1862."

These corrections were those made for a later Edition, and are very extensive. The preliminary matter has been cancelled, likewise the names of the Actors and the text revised throughout, many new lines being added in pencil.

A further point of interest in this copy is that Browning has presented it twice, and it carries two inscriptions by him—

(1) Capt. Pritchard from his most obliged friend R. B. May-Day, 1837.

(2) To Frederick Locker from R. B. Apl. 13, 69.

It was therefore after obtaining it back from Capt. Pritchard that Browning made the corrections throughout the copy.

Inserted at the beginning, is a very interesting letter of Browning to Mason, 3 pp., 8vo, with Envelope: " I'll be bound, now, people are always 'snubbing' me like friend Harness t'other day, just because they fancy I have nobody to take my part. . . . If he goes and does the 'quizzing article' he hints at, I'll be hanged if I don't rhyme him to death like an Irish Rat." Etc.

Bound by the Celebrated Lady Amateur Binder, Miss S. T. Prideaux.

73 **BUNYAN** (John). **The Pilgrim's Progress,** From this World to that which is to Come.

With fourteen Original Etchings by William Strang on Japanese vellum paper.

Small 4to. *Most beautifully bound by the Celebrated Lady Amateur Binder Miss S. T. Prideaux in brown levant morocco extra, sides elaborately decorated with gold tooling to a floral pattern, gilt back and leaves.*

London, 1895. **£21**

* * * The binder has written the following note on fly-leaf:—" This book was shown in the Arts and Crafts Exhibition at Paris during the Spring and Summer of 1914. It remained in the cellars of the Louvre throughout the war, and was returned to me in 1919.—S. T. Prideaux."

PLATE V.

Magnificent 17th Century Needlework Binding.
HOLY BIBLE. LONDON, 1633.
See Item No. 58.

BINDING. "REFLECTIONS UPON DEVOTIONS." LONDON, 1674.
Contemporary English Binding by Samuel Mearne, morocco, in beautiful state of preservation.
See Item No. 61.

German Book Printed at Venice in 1483.

74 **BUCH VON DEM ZEHEN GEBOTEN UNSERS HERREN MIT IREN AUSLEGUNG.**

Dartzu auch der Lerer schonen Spruch. Ein Clage eines sterbenden Menschen.

Black Letter, *two types, long lines and double columns, 47 lines to a full page, without signatures or catch-words (the heading of folio l in red), rubricated with magnificent woodcut initial letters.*

Folio, *polished russia extra, g. e., by F. Bedford.*
Venice, Erhardt Ratdolt of Augsburg, 1483. **£110**

Hain *4034, Proctor 4391. Redgrave 37. A remarkable example of a German book printed at Venice. Libri has described the German Breviary as the earliest German book of any importance printed at Venice, but we have here a magnificent copy of a volume printed thirty-five years earlier.
Only three copies known in U.S. of America (according to Census).

Printed at Turin.

74a **BUCELLANUS** (Bonifacius). **Flores artis notariatus.**

Black Letter, *long lines to a full page.*

4to, *calf antique.*

Turin, Jacobinus Suigus of Sangermano and Nicholas de Benedictis, a Catalan, October 16th, 1492. **£42**

Not in Hain. Copinger 1372. Not in Pellechet. Proctor 7221. No copy in any French Library. No copy in U.S. of America, according to the Census.
Turin incunabula are unusual. The British Museum only possesses five books from this press.

Uncut Copy of the First Edinburgh Edition.

75 **BURNS** (Robert). **Poems chiefly in the Scottish Dialect.**

Portrait. Royal 8vo. *A very fine copy in the original boards (with printed label), uncut edges.*

Edinburgh, Printed for the Author, 1787. **£45**

* * * The First Edinburgh Edition, and containing some 24 Poems not in the Kilmarnock Edition, and which appear here for the first time.

76 **BURNS** (Robert). **Poems chiefly in the Scottish Dialect.**

The First Edition of Burn's Poems printed in London.

Portrait. Royal 8vo. *Fine copy in original boards, uncut.*
London, 1787. **£27 10s**

Published practically at the same time with the Edinburgh Edition and a year later than the famous First Edition (Kilmarnock).
It includes some 24 Poems not in the Kilmarnock.
An Uncut Copy in Original boards is of excessive rarity.

A FINELY EXTRA ILLUSTRATED SET.

77 **BYRON** (Lord). **Works** (Poetry, Letters, and Journals) *with illustrations.*

A very finely Extra Illustrated Set of the Large Paper Issue, enlarged to 25 Vols. by the insertion of 1250 Extra Plates.

Comprising 2 Original Drawings by R. Westall, 650 Views, 400 Portraits and 200 Subject Illustrations, after S. Prout, C. Stanfield, Corbould, Westall, Stothard, Stephanoff, J. M. W. Turner, D. Roberts, Engleheart, Chalon, T. Creswick, Harding, &c., &c., many of them being Proof Impressions on India Paper.

25 vols., 4to, *half dark blue levant morocco extra, uncut, t. e. g., contents lettered.*

London, Murray, 1898-1904. **£120**

78 **CÆSAR. The Eyght Bookes of Caius Julius Cæsar.**

Conteyning his Martiall Exploytes in the Realme of Gallia and the Countries bordering uppon the same, translated oute of Latin into English by Arthur Goldinge.

Black Letter. *Woodcut title.* Sm. 8vo, *calf.*

Imprinted at London by Willyam Seres, 1565. **£18 18s**

The very rare First Edition of Golding's translation.

79 **CARLYLE** (Thomas). **Works.**

THE FINELY PRINTED "CENTENARY EDITION."

31 vols., 8vo, *half morocco gilt, uncut, t. e. g.*

London, 1897-1902. **£31 10s**

80 **CARTWRIGHT** (Thomas). **TRAVERS** (Walter). **A Full and Plaine Declaration of Ecclesiasticall Discipline owt off the Word off God,** and off the declininge off the Churche off England from the same.

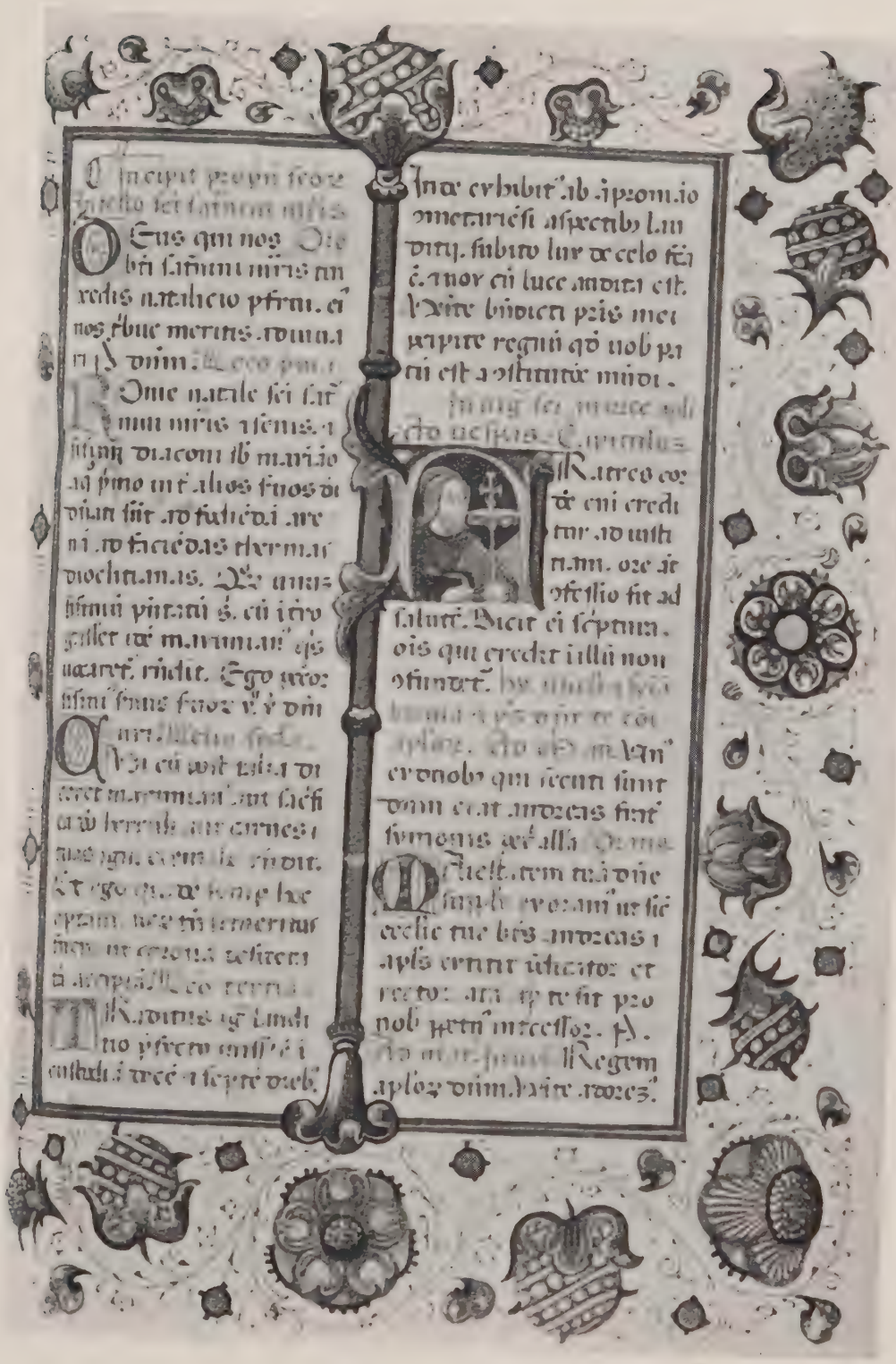
Small 4to, *full crushed levant morocco, g. e., by Pratt.*

Imprinted 1574. **£14 14s**

First Edition of Cartwright's Translation.

"In this work Travers discusses the proper calling, conduct, knowledge, apparel, and maintenance of a minister, the offices of doctors, bishops, pastors, and elders, and the functions of the consistory. He severely criticised the universities, calling them 'the haunts of drones . . . monasteries whose inmates yawn and snore, rather than colleges of students.'" (D. N. B.)

PLATE VII.



BREVIARIUM. Illuminated Manuscript on vellum by an Italian scribe. With 42 historiated initial letters containing miniatures. Italy, 15th Century. See Item No. 67.

PLATE VIII.

From Queen Elizabeth's Private Library.
CICERO. ORATIO. PARIS, 1543.
See Item No. 92.

REFERRED TO BY SHAKESPEARE IN THE MERRY WIVES OF WINDSOR, ACT IV., Scene 5.

81 **CELLIUS** (Erh). **Wahrhaffte Beschreibung zweyer Raisen,** welche Friderich, Hertzog zu Wuerttemberg unnd Teckh im jahr 1592 von Muemppelgart auss in das weitberhuembte Koenigreich Engellandt und im jahr 1599 in Italiam gethan.

With portrait, 3 woodcut illustrations, of scythe and draining mill and a ceiling pattern, together with 2 folding broadside lists of the Colleges of Oxford and Cambridge.

Schickhart (H.). **Beschribung eine Raiss welche Friederich Hertzog von Wuerttemberg,** in 1599 in Italiam gethan.

With portrait, Arms of the Duke, and large folding map.

2 parts in 1 vol., 4to, *vellum.*

Tuebingen, 1603. **£21**

THE DUKE OF WURTEMBERG WHOSE TRAVELS ARE HERE RELATED, IS REFERRED TO BY SHAKESPEARE AS "THE DUKE DE JARMANY," IN THE MERRY WIVES OF WINDSOR, ACT IV., SCENE 5. In the early 4to editions of the Merry Wives of Windsor and only therein occurs the word "Garmombles," altered in the folio to "Iermans." The meaning of Garmombles has puzzled Shakespearean annotators, and, as Mr. Rye in his "England as seen by foreigners" suggests, was probably an illusion to the Duke of Wurtemberg, who had been travelling in England as Count of Mombeliard. The volume is not only of importance to the Shakespeare collector but is interesting as a description of England and of the Court of Queen Elizabeth in 1592 as seen by a German Prince.

Second edition, with the interesting portraits of the Duke, which are quite different from those of the first.

See also Baker, Shakespeare rarities, number 402 and Cohn, Shakespeare in Germany, page xii.

82 **CERVANTES. Gent** (R. C.). **The Troublesome and Hard Adventures in Love.** Lively setting forth, The Feavers, the Dangers, and the Jealousies of Lovers; and the Labyrinths and Wildernesses of Fears and Hopes through which they dayly passe.

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*** The poem, which possesses considerable merit, was edited by Izaak Walton, whose preface is dated 7 May, 1678, though the work was not published till five years later, when the editor was ninety years old. Walton, who had known the writer, says of him: 'And I have also this truth to say of the author, that he was in his time a man generally known and as well belov'd; for he was humble and obliging in his behaviour, a gentleman, a scholar, very innocent and prudent; and indeed his whole life was useful, quiet, and virtuous.' In the 'Compleat Angler,' published thirty years before, there occur two songs—'O, the sweet contentment' and 'O, the gallant fisher's life'—signed 'Io Chalkhill.' So meagre were the facts known of the author of 'Thealma and Clearchus' until a comparatively recent period that the Rev. Samuel W. Singer, in the introduction to a reprint of the poem issued from the Chiswick Press in 1820, advanced from the theory, afterwards adopted by a writer in the 'Retrospective Review,' that Walton was its author as well as its editor, and that Chalkhill was altogether 'a fictitious personage.' But Mr. F. Somner Merryweather, in two letters in the 'Gentleman's Magazine' for 1860, has shown from the Middlesex county records that towards the close of Queen Elizabeth's reign Ivon or Ion Chalkhill, Gent., was one of the coroners for that county, and that he subscribed his name 'Ion' and sometimes 'Io Chalkhill,' just as it is subscribed to the songs in Walton's 'Angler.' It is conjectured, therefore, that the coroner may have been identical with the poet. Moreover it is worthy of note that Walton married Ann Ken, a sister of Bishop Ken and daughter of Thomas Ken, an attorney, by his first wife. This Thomas Ken married a second wife, Martha Chalkhill, the second daughter of John Chalkhill of Kingsbury in Middlesex, and of Martha his wife, daughter of Thomas Brown, great-aunt to John Brown, who was clerk of the parliament." D. N. B.

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Charles I.—*continued.*

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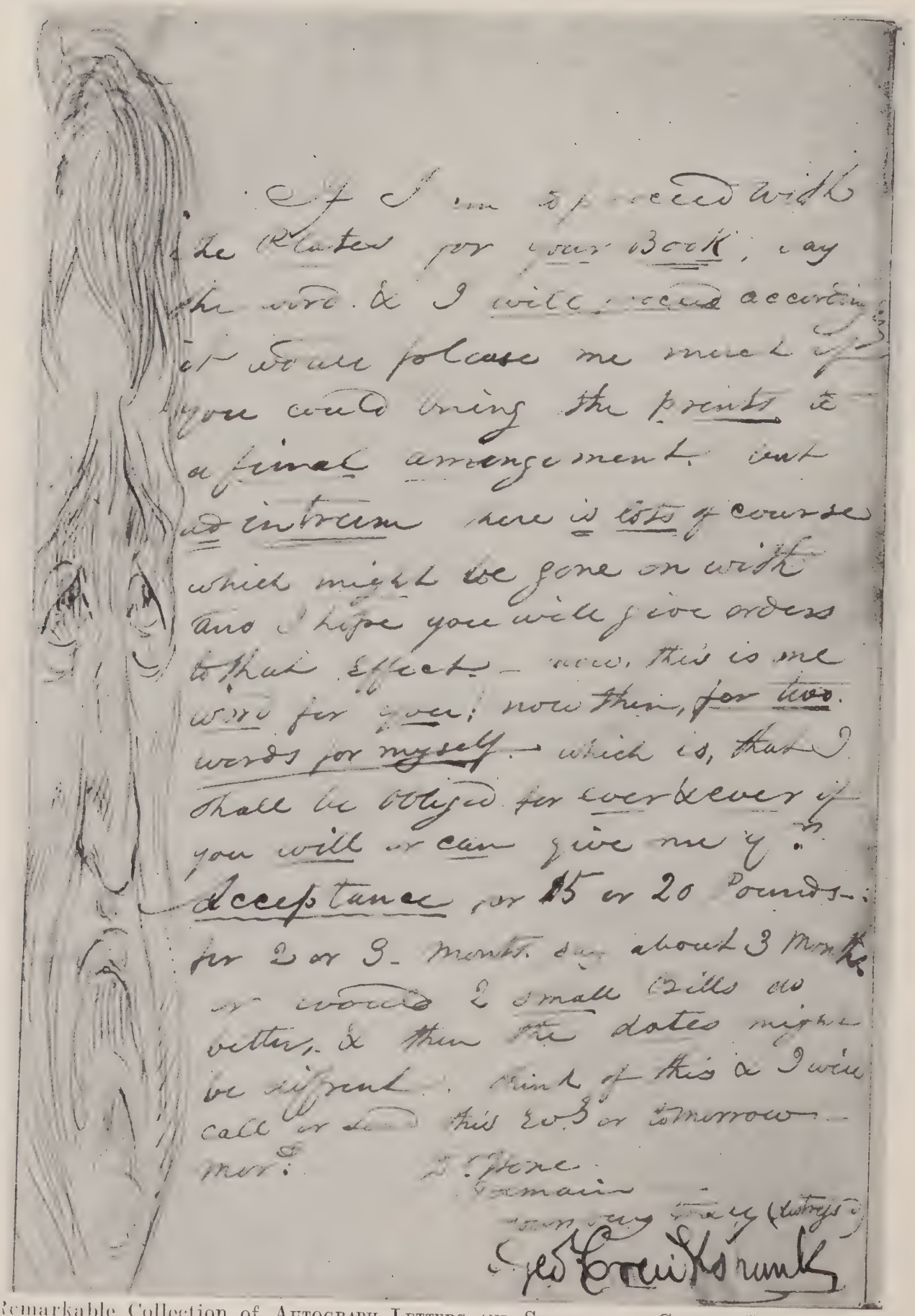

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Among the Sketches are a number very important, as two original designs for the "Ladder" belonging to the pamphlet "The Queen's Matrimonial Ladder."

There are further many India Proof Impressions of his illustrations for Hone's tracts, which are probably unique.

The whole Collection was acquired by the former owner from Hone's grand-daughter, and is in 2 vols., thick 4to, *original half binding*.

This former owner had the intention of publishing a Monograph on Cruikshank and Hone worked on these letters and sketches. This Monograph was written but never printed.

The Original Manuscript of the Monograph accompanies the Collection.

(See Illustration, Plates No. IX. and X.). **£325**

The Collection comprises about 75 Letters of Cruikshank a number of which have interesting sketches and about 112 sheets of Sketches besides a number of Proof Impressions of his work for Hone, including "Original Sketch of Southey's Vision of Judgment inserted in Hone's Slap at Slop"; Sketches for Slap at Slop; Unpublished Sketches for same; Original Sketch for the "Political Showman," etc., etc.

113 **CRUIKSHANK. An Album** containing a number of very interesting engravings and etchings by George Cruikshank.

Folio, *half morocco*. **£15 15s**

Includes :—

Grimms' Fairy Tales, 1st series, the set of 12 undivided Proofs on India Paper, 1823.
Points of Humour, the set of 20 etchings, Proofs on India Paper.
John Gilpin, the set of 6 woodcuts, Proofs on India Paper.
Italian Tales, the set of 16 woodcuts, Proofs on India Paper.
The Bottle, set of 8 large woodcuts; and about 60 other harmonious plates from the Comic Almanack, Sketches by Boz, Bee and the Wasp, Scott's Novels, etc.
Also an Original Autograph Letter by George Cruikshank, dated from Myddleton Terrace, May 5, 1831, with a very characteristic signature.

PRESENTATION COPY.

114 **CRUIKSHANK. Brough** (R. B.). **The Life of Sir John Falstaff.**

The Complete Set of 20 Etchings by GEORGE CRUIKSHANK, all Proof Impressions, large folio size, *bound in half levant morocco extra, uncut, t. e. g.*

London, 1857. **£18 18s**

*** UNIQUE COPY. On the first plate, namely that of "*Sir John Falstaff, drawn by Willm E. Shakspeer, etched by Geo. Cruikshank,*" is a Presentation Inscription by the Artist, "Samuel Cartwright Esqr: with the regards of Geo. Cruikshank."

PRESENTATION COPIES.

115 **CRUIKSHANK. A Collection of Pamphlets from the Library of Cruikshank's friend Frederick Locker Lampson,** comprising:—

(1) MR. AND MRS. GEORGE CRUIKSHANK'S SILVER WEDDING. A Broadside, giving list of friends unable to be present, but who sent letters of congratulation and good wishes. This is inscribed on the reverse: "To Mr. and Mrs. Frederick Locker."

(2) THE BAND OF HOPE REVIEW. March 2nd, 1868. With twelve illustrations on three sheets entitled "THE GIN-SHOP," by GEORGE CRUIKSHANK. (Douglas No. 301.)

(3) OUR "GUTTER CHILDREN," by GEORGE CRUIKSHANK. Large Broadside. Presentation Copy. "From Geo. Cruikshank, to his dear friend Fredk. Locker Esqr."

(4) THE BRITISH BEE HIVE. A PENNY POLITICAL PICTURE FOR THE PEOPLE. Presentation Copy with inscription by the Artist on top of engraving: "Frederick Locker Esq. with the kind regards of his sincere friend Geo. Cruikshank."

(5) THE ARTIST AND THE AUTHOR. A STATEMENT OF FACTS. 1872. Presentation Copy with inscription: "Frederick Locker Esqr. with the kind regards of Geo. Cruikshank."

(6) A POP-GUN FIRED OFF BY GEORGE CRUIKSHANK, IN DEFENCE OF THE BRITISH VOLUNTEERS OF 1803, AGAINST THE UNCIVIL ATTACK UPON THAT BODY BY GENERAL W. NAPIER. Illustrated with Cuts. Presentation Copy with inscription: "To F. Locker, Esq."

(7) A DISCOVERY CONCERNING GHOSTS; WITH A RAP AT THE "SPIRIT-RAPPERS." BY GEORGE CRUIKSHANK. Illustrated with Cuts. 1863. Presentation Copy with inscription: "F. Locker, Esq., with the best regards of Geo. Cruikshank."

(8) A SERIES OF TWELVE ETCHINGS BY GEORGE CRUIKSHANK. ILLUSTRATING SIR WALTER SCOTT'S DEMONOLOGY AND WITCHCRAFT.

Together, bound in one volume, *half green morocco, t. e. g.*, royal 8vo. **£15 15s**

116 **CRUIKSHANK** (George). **MUDFORD** (William). **An Historical Account of the Campaign in the Netherlands, in 1815,**

under His Grace the Duke of Wellington and Marshal Prince Blucher, comprising the Battles of Ligny, Quatre Bras, and Waterloo, etc.

With folding map and plan, and **a Series of 28 finely coloured plates** by George Cruikshank, etc.

Royal 4to. *Fine copy in full red morocco extra, g. e.*
London, 1817. **£48**

117 **CRUIKSHANK** (George). **The Novelist's Library,** edited by Thomas Roscoe.

With illustrations by George Cruikshank, etc.
The Complete Set of 19 vols., 12mo, *half morocco gilt, uncut, t. e. g.*
London, 1831-3. **£27 10s**

Contains:—

Smollett, Humphrey Clinker.
——— Roderick Random.
——— Peregrine Pickle, 2 Vols.
Fielding, Tom Jones, 2 Vols.
——— Joseph Andrews.
——— Amelia, 2 Vols.
Goldsmith, Vicar of Wakefield and Goldsmith, Sir Lancelot Greaves.
Sterne, Tristram Shandy, 2 Vols.
Cervantes, Don Quixote, 3 Vols.
Le Sage, Gil Blas, 2 Vols.
Defoe's Robinson Crusoe, 2 Vols.

118 **CYPHERS. Parsons** (Colonel). **A New Book of Cyphers,**

more compleat and regular than any yet extant, wherein the whole Alphabet (twice over), consisting of 600 Cyphers, is variously changed, inter-woven and reversed.

Engraved on 56 copperplates.
Oblong 4to, *original calf.*
London, 1704. **£8 10s**

FROM THE LIBRARY OF EARL OF LEICESTER, FAVOURITE OF QUEEN ELIZABETH.

119 **CYPRIANUS. Divi Coecilii Cypriani Opera.** Folio. Basileae, 1540.

From the Library of Robert Dudley, Earl of Leicester, the favourite of Queen Elizabeth. *Bound in Old English brown calf, gold tooling, and in centre of each cover in oval the* DEVICE OF THE EARL OF LEICESTER, *the well-known* BEAR AND RAGGED STAFF *with the Earl's initials "R. D." The device placed the reverse way (preserved in a morocco book case).*

(SEE ILLUSTRATION, PLATE No. XI.). **£115**

* * * Books from the Library and with the device of the Earl of Leicester are extremely rare.

A similar Example sold in the Hoe Library for $575.00.

Robert Dudley, Earl of Leicester, the celebrated favourite of Queen Elizabeth, was

Cyprianus—*continued.*

born in 1532. He married in 1550 Amy Robsart, who was found dead at the foot of a staircase in Cumnor Hall, Oxfordshire, in 1560.

On the death of the boy king, Edward VI., Dudley proclaimed as Queen his sister-in-law, Lady Jane Grey. When Elizabeth was Queen, he became her lover and was supposed to have brought about the murder of his wife Amy in order to be free to marry the Queen. He entertained her with Masques at Kenilworth in 1575, and in 1577 took part in Drake's Expedition; lost the Queen's favour and married Countess of Essex. He died in 1588.

120 [**DAY** (Thomas).] **The History of Sandford and Merton,** a Work intended for the Use of Children.

With two frontispieces.

The extremely Rare First Edition of each volume.

3 vols., small 8vo. *Fine copy in the original calf.*
London, 1783-86-89. **£35**

* * * The most famous Book for Children in the English language.

121 **DANIELL** (Samuel).

CERTAINE
SMALL WORKES
HERETOFORE DI-
vulged by Samuel Daniell
one of the Groomes of the Queenes
Maiesties most Honourable pri-
vie Chamber, and now
againe by him corrected
and augmented.
Ætas primae canat veneres, postrema tumultus.
AT LONDON
Printed by I. L. for Simon Waterson
1611.

12mo, *old calf binding (a few side notes and headlines, owing to irregular printing, shaved).* **£25**

* * * This little volume is extremely rare. It is doubtful whether any copy exists without the side notes or headlines being cut into. Some copies contain a leaf of Errata, this does not.

122 **DEFOE** (Daniel). **Novels and Miscellaneous Works.**

With a Biographical Memoir of the Author, Literary Prefaces to all the various pieces, illustrative notes, etc., including all contained in the edition to the late Sir Walter Scott, with considerable additions.

TALBOY'S FINELY PRINTED EDITION, *with portraits.*

20 vols., 12mo, *new half morocco gilt, g. e.*
Oxford, Talboys, 1840. **£28**

ONE OF DEFOE'S RAREST BOOKS.

123 **DEFOE** (Daniel). **Roxana.**

The Fortunate Mistress: or a History of the Life and Vast Variety of Fortunes of Mademoiselle de Beleau, afterwards call'd the Countess de Wintselsheim in Germany,

being the Person known by the name of the Lady Roxana, in the time of King Charles II.

Portrait as frontispiece.

FIRST EDITION. 8vo, *original calf.*

London, 1724. **£35**

FROM THE LIBRARY OF CHARLES I. OF ENGLAND.

124 **DE LA SERRE. Histoire de L'entrée de la Reyne Mère du roi Trèschrestien dans les Provinces Unies des Pays-Bas.**

Engraved frontispiece, portraits, and finely engraved plates.

Folio. *Fine copy bound in contemporary morocco for the library of Charles I. of England, with his Arms on sides. g. e.*

Londre, Jean Raworth, 1639. **£35**

Thick paper copy, specially printed for presentation, with very fine impressions of the plates.

DICKENS IN DUTCH.

125 **DICKENS** (Charles). (**The Chimes.**)

Het Krekeltje in Den Schoorsteen, Eene Vertelling bij Den Huisselijken Haard, Door Ch. Dickens.

With illustrations.

FIRST DUTCH EDITION. Small 8vo, *original paper wrappers.*

Amsterdam, 1846. **£1 16s**

126 **DICKENS** (Charles). (**Dombey & Son.**)

De Firma Dombey en Zoon, Handelaars in 'T Groot en Klein, Naar het Engelsch van Charles Dickens, door Boudewijn.

With numerous illustrations reproduced from the English edition.

FIRST DUTCH EDITION. 3 vols., royal 8vo, *original boards.*

's Gravenhage, 1847-1848. **£3 10s**

127 **DICKENS** (Charles). (**Martin Chuzzlewit.**)

Leven en Lotgevallen van Maarten Chuzzlewit, zijne Bloedverwanten, vrienden en Vijanden. Naar het Engelsch van Charles Dickens.

With numerous illustrations reproduced from the English edition.

FIRST DUTCH EDITION. 3 vols., 8vo, *original pictorial boards.*

Amsterdam, 1843-44. **£3 10s**

128 **DICKENS** (Charles). (**Master Humphrey's Clock.**)

De Klok van Meester Humphrey. Naar het Engelsch van Charles Dickens.

With a series of very interesting plates copied from the English edition.

The First Dutch Edition.

5 vols., 8vo, *original pictorial boards.*

Amsterdam, 1840-1842. **£4 4s**

129 **DICKENS** (Charles). (**Nicholas Nickleby.**) Lotgevallen van Nicolas Nickleby. Naar het Engelsch van C. H. DICKENS.

With numerous illustrations reproduced from the English edition.

First Dutch Edition. 2 vols., 8vo, *original limp pictorial boards.*

Amsterdam, 1841. **£2 10s**

130 **DICKENS' PLAY BILLS. A Scarce Collection of 26 Old Play Bills of Dramas founded on the Novels of Charles Dickens** (including some of his Readings); all neatly mounted in a volume.

Folio, *half morocco.* **£12 12s**

Includes :—

Sam Weller or the Pickwickians (New Strand Theatre, Aug. 7, 1837).
Horatio Sparkins (Royal Olympic, March, 1840).
Dombey and Son (Marylebone Theatre).
The Chimes (Adelphi, Jan. 13, 1845).
Haunted Man (Adelphi, Dec 30, 1848).
Cricket on the Hearth (Lyceum).
Nicholas Nickleby, or, Doings at Do-the-Boys Hall (Marylebone, Jan. 7, 1850).
Martin Chuzzlewit; his Friends, Relations, and Enemies (Lyceum).
Little Emily (Olympic).
Tale of Two Cities (Lyceum, Feb. 13, 1860).
Oliver Twist (Theatre Royal, Dublin, Sept. 3, 1870). Etc., etc.

131 **DIOGENES LAERTIUS. De philosophorum vita et moribus e Graeco in Latinum traducta.**

Manuscript on 174 *leaves of paper* (15*th century*) *written in neat semi-gothic letters, long lines,* 22 *to a full page, the first page having a finely painted and illuminated border of flowers and a nude figure, with large illuminated miniature initial of a philosopher, a head of a philosopher at each corner, another illuminated decorative initial, and the emblazoned coat-of-arms of an abbot.* (At end). "*Non tamen par gra atq, honor tibi erat. Finis Ad laudem dei.*"

Small 4to, *modern morocco extra, inside dentelles, g. e., by Aitkin.* **£75**

This appears to be Walter Burley's work, "De Vita et Moribus Philosophorum," etc., which was first printed by Ulric Zel of Cologne, about 1467.

GIFT OF QUEEN ELIZABETH
TO THE
UNIVERSITY OF CAMBRIDGE.

132 **DIONYSII ALEX et POMP. MELAE Situs orbis descriptio.**

Folio. (Greek and Latin). Stephanus, 1577.

Old calf. In gold on the centre of upper cover within a gilt escutcheon are the Royal Arms of QUEEN ELIZABETH. *On the lower cover in gold the Arms of the University of Cambridge.* **£25**

* * * This is evidently one of the Royal prizes presented by Queen Elizabeth to the University of Cambridge. A similar example is in the University Library at Cambridge.

133 **DONNE** (John). **Poems,** By J. D.

With ELEGIES ON THE AUTHOR'S DEATH.

With beautiful portrait of Donne by Marshall.

12mo, *original calf. London,* 1639. **£10 10s**

SERIES OF ORIGINAL DRAWINGS BY JAMES STEPHANOFF.

134 **DRAWINGS. Stephanoff** (James). **A series of very important and finely executed Original Water-Colour Drawings,**

ILLUSTRATING INCIDENTS IN THE LIVES OF CELEBRATED PAINTERS,

uniform in size (12 by 9 inches), *and mounted on thick cardboard within sunk mounts. Several are signed and dated* 1842. **£38 10s**

James Stephanoff was born in 1788 and died in 1874. He was one of the Founders of the Sketching Society and a member of the Old Water Colour Society.

The series above described is mentioned by Roget in his "History of the Old Water Colour Society." It commences with a scene depicting an early Egyptian Artist at work, and concludes with a charming drawing of Thomas Gainsborough seated in a landscape with three young girls as models; between these there are incidents illustrating the Lives of Titian, Salvator Rosa, Vandyck, etc.

135 **DREVETIERE** [(Louis François de la), known as **Sieur de L'Isle.**] **La découverte des Longitudes.**

ORIGINAL MANUSCRIT *written in a neat hand in French on* 60 *pages of paper.*

4to, *French contemporary red morocco, elaborate floral ornaments on sides, inside dentelles, g. e.*

Paris, 1760. **£12 12s**

This is a revised and increased Manuscript of De Lisle's Essai sur les longitudes, of which one was given to King Louis XV. in March, 1760. Our Manuscript is probably this presentation copy or if not, then it is a copy presented at the same time to some important Courtier.

136 **D'URFEY** (Thomas). **Wit and Mirth;** or, Pills to Purge Melancholy.

Being a Collection of the best Merry Ballads and Songs, Old and New. Fitted to all Humours, having each their proper Tune for either Voice, or Instrument; most of the Songs being new set.

Portrait. 6 vols., small 8vo.

Very fine copy in the original calf gilt.

London, 1719-20. **£18 18s**

* * * The Original Issue of the Most Complete Edition of this famous collection of Songs. The first two volumes are entirely filled with D'Urfey's own Songs with a few of his poems and prologues at the end. Sir Richard Steele in the Guardian wrote concerning the collection: "A judicious author some years since published a collection of sonnets, which he very successfuly called 'Pills to purge Melancholy.' I cannot sufficiently admire the facetious title of these volumes, and must censure the world of ingratitude, while they are so negligent in rewarding the jocose labours of my friend Mr. D'Urfey, who was so large a contributor to this treatise, and to whose humourous productions so many rural squires in the remotest parts of this island are obliged for the dignity and state which corpulency gives them. The story of the sick man's breaking an imposthume by a sudden fit of laughter, is too well known to need a recital. It is my opinion, that the above pills would be extremely proper to be taken with asses' milk, and mightily contribute towards the renewing and restoring decayed lungs."

PRINTED IN SEVILLA IN 1496.

136a **DIAZ DE MONTALVO** (Alfonso). **Repertorium.**

Black Letter, double columns, 45 and 54 lines to a full page, *with interesting printer's mark on last leaf of Ungut and Stanislaus Polonus.*

Folio, *crushed blue morocco with elaborate gilt borders on sides, inside dentelles, g. e., by Migul Rius.*

Sevilla, M. Ungut and Stanislaus Polonus, Feb. 9, 1496. **£95**

Haebler 212. Hain-Copinger 11563.
Only 8 Spanish libraries are known to possess copies.
According to Haebler the only copies outside Spain are in the Bibliothèque Nationale Paris, and in the Czartoriski Library in Cracow.

CONTEMPORARY MANUSCRIPT OF THE LIFE OF THE BLACK PRINCE.

137 **EDWARD, PRINCE OF WALES (The Black Prince).**

La vie et les faitz d'armes d'un très noble prince de gales et d'aquitaine qu'avoit a nom Edward et que filts au Roi Edward tierce queux dieux assoille. (In French verse).

Illuminated manuscript on 65 *leaves of vellum* ($9\frac{1}{8}$ by $5\frac{1}{2}$ inches). *Written by an English scribe at the end of the* 14*th century in lettres batardes*, 40 *long lines to a page, chapter headings in red.*

THE FIRST LEAF HAS ON RECTO THE WORDS "MA JOYE MA SURTEY" AND ON VERSO A FULL PAGE MINIATURE BEAUTIFULLY EXECUTED IN GOLD AND COLOURS IN TWO COMPARTMENTS, THE UPPER DEPICTING THE TRINITY, THE LOWER SHOWING EDWARD THE BLACK PRINCE KNEELING ON A CUSHION, DRESSED IN ARMOUR WITH A SWORD AND DAGGER AT HIS SIDE AND GOLDEN SPURS AND KNEE-PIECES, WEARING A SHORT COAT IN WHICH ARE EMBLAZONED THE ARMS OF ENGLAND AND FRANCE (IN GOLD, RED AND BLUE). ON EACH SIDE OF HIM IS THE LARGE OSTRICH FEATHER (IN SILVER) AND THE FAMOUS MOTTO "ICH DENE."

The first page of text has a large initial O containing the Prince's Arms emblazoned, with full borders of gold strap work and flowers. With numerous small initial letters in burnished gold on coloured background.

Long 8vo, *old calf, with gold ornaments in centre and at outer angles.*

(SEE ILLUSTRATION, PLATE No. XII.). 14th Century.

* * * The importance of this manuscript is a double one:—

Firstly it is an unpublished manuscript in French verse of the doings of one of the most romantic and gallant royal knights in both English and French history, who unfortunately came to an untimely end and was not able to impress his mark on the page of history.

Secondly the miniature of the Prince of Wales, one of the few contemporary portraits that are left to us of him, contains not only the ostrich feather (now augmented to three) the badge of the Princes of Wales, but the original and correct form of the motto. Some years ago Sir Israel Gollancz discovered that the only extant piece of writing of the Black Prince bears as a motto "ICH DENE" (not Ich diene), and he was convinced that this was the correct form. On this portrait the same spelling occurs. The historical as well as the philosophical importance of "ICH DENE" as opposed to "Ich diene" was set forth by Sir Israel Gollancz in a series of letters that appeared in "The Times Literary Supplement," August 1, 8 and 22, 1918. Until he noticed this inscription in this our manuscript Sir Israel had failed to find the early corroboration for which he had been looking everywhere. Our manuscript is very early, being written at the end of the 14th century, and practically confirms the theory adduced by Sir Israel that the motto was "ICH DENE," which points philologically to the dialect of Gelderland, where the Prince's aunt was reigning Princess, the principality which Edward III. linked to him by the strongest alliance, through the marriage of his sister, to the Duke, an important aspect of Edward's policy to unite with the Netherland principalities. This policy really marked the first step in what was destined to culminate in the Anglo-Belgian alliance. The German form "Ich diene" or "Ich Dien" must have been due to an attempt, successful, to replace the dialect form by the more regular High German. Accord-

Edward, Prince of Wales (The Black Prince)—*continued.*

ingly it may be accepted from the evidence of the Black Prince's own sign manuel (dated 1370), and from this contemporary French manuscript that the form of his motto was "Ich dene" not "Ich dien." From an historical point of view it would appear from Sir Israel Gollancz's investigation that the Black Prince deliberately and for obvious reasons used as the motto for his Badge of Peace the dialect of the Duchy of Gelderland, so closely identified with the interests of the English Royal House. The popular legend that the Black Prince took the motto together with the ostrich feathers at Crecy from the vanquished King of Bohemia does not stand the test of inquiry. The early historians do not state thus; at most they tell that the ostrich feathers were taken by the Prince from the conquered monarch. Camden carefully noted that the motto was apart from and "adjoined" to the ostrich feathers (as in our illustration) and erroneously endeavoured to prove the motto to be of old English origin.

138 **ELIZABETH** (Queen). **A Declaration of the Favourable dealing of her Maiesties Commissioners appointed for the Examination of certaine Traitours,** and of tortures uniustly reported to be done upon them for matters of religion.

4 pp., small 4to, *half morocco.* 1583. **£12 12s**

* * * A very rare tract justifying the persecution of the Catholics.

"Good Reader, although her Maiesties most milde and gracious gouernement bee sufficient to defende it selfe against those most slaunderous reportes of heathenish & unnatural tyrannie and cruell tortures pretëded to haue bene executed upon certaine traitors, who lately suffred for their treason, & others, as well spread abroad by Runnagate Jesuites and Seminary men in their seditious bookes, letters, & libels, in forreine countries and Princes Courtes, as also insinuated into the hearts of some of our owne countrie men and her Maiesties Subiectes: Yet for thy better satisfaction I haue conferred with a very honest Gentleman whom I knew to haue good & sufficient meanes to deliuer the trueth against such forgers of lyes and shameless slaunders in that behalfe, which he and other that do know & haue affirmed the same will at all times iustifie. And for thy further assurance and satisfaction herein, he hath set downe to the vewe of all men these notes following."

139 **ELIZABETH** (Queen). **The Execution of Justice in England for maintenance of Publique and Christian Peace,** against certaine stirrers of sedition, and adherents to the traytors and enemies of the Realme, without any Persecution of them for questions of Religion, as is falsely reported and published by the fautors and fosterers of their treasons.

Black and Roman letter, small 4to, *half morocco.*

Secondly Imprinted at London, 1583, "*with some small alterations of thinges mistaken or omitted in the transcript of the First Originall.*" **£12 12s**

* * * Written by William Cecil, Lord Burghley, to justify the Queen's severity against the Catholics. In this tract Burleigh states the effect of the Pope's Bull against the Queene. (This was the Bull of Pope Pius V. of February, 1570, excommunicating Elizabeth, a copy of which was nailed to the door of the Bishop of London's palace), and then justifies the terrible persecutions which he claims were for Treason and not for Religion.

140 **ERASMUS. The Paraphrase of Erasmus upon the Newe Testament.**

Woodcut titles.

FIRST EDITION. 2 vols., small folio, *handsomely bound by Riviere in full crushed morocco extra, full gilt backs, gilt borders on sides, with corner and centre pieces, g. e.*

London, E. Whitchurche, 1548-9. **£26**

*** This commentary was appointed by public authority to be placed in all our churches. The first volume was executed by Nicholas Udall, and the second by Coverdale, John Olde and Leonard Coxe. The Paraphrase upon the Revelation was written by Leo Jude, and translated by Edmonde Allen. Vol. I. has prefixed to the whole, a preface "Unto the Kynges Maiestee"; another "To the Jentill christian reader"; and an epistle dedicatory "To the moste vertuous Ladie Quene Katherine dowager," Each of them by Nicholas Udall. Before S. Mark, S. Luke, S. John, and the Actes of the Apostles, are other dedications to the Queen Dowager, the first by Thos. Key, the others by Nich. Udall. The leaves of each of these books are numbered separately. Vol. II. begins with a dedication to the King, by "Myles Couerdall," an address to the Christian by John Olde. The Catholic epistles are dedicated to Lady Anne Dutchess of Somerset. The leaves of the epistles, etc., are numbered separately.

14TH CENTURY MANUSCRIPT OF EUCLID WRITTEN IN ENGLAND.

141 **EUCLID. The Fifteen Books of Euclid's Elements.**

Written in Latin on 152 *leaves of vellum* (9 by $5\frac{3}{8}$ inches) *by an English scribe in the fourteenth century in small gothic letters, initials painted in blue with red pen flourishes. With numerous geometrical designs to Euclid's Propositions very neatly drawn in red in the margins.*

At the end is another Mathematical treatise in Manuscript, viz.:— **Campanus,** Tetragonismus, id est circuli quadratura, in Latin, *with numerous geometrical designs very neatly drawn in red.*

8vo, *vellum.*
(*England,* 14*th Century*). **£175**

In 1487 the manuscript was in the possession of Richard Brynkley, who has written his name and the date in Greek characters at the end of the volume. This Richard Brynkley was an important official of the Franciscan Order in England.

PRESENTATION COPY FROM JOHN EVELYN TO SIR CHRISTOPHER WREN.

142 **EVELYN** (John). **A Paralell of Architecture both Ancient and Moderne.** By Roland Freart. (Translated by John Evelyn).

Illustrated with Engraved Title with Portrait of FREART, *and* 32 *Copper-plate Architectural Engravings.*

FIRST EDITION, folio, *original half calf.*
London, 1663. **£31 10s**

*** PRESENTATION COPY FROM JOHN EVELYN TO SIR CHRISTOPHER

PLATE XI.

From the Library of ROBERT DUDLEY, EARL OF LEICESTER, Favourite of Queen Elizabeth.
(Cyprianus, 1540).
See Item No. 119.

PLATE XII.

Contemporary Manuscript of the LIFE OF THE BLACK PRINCE, EDWARD, PRINCE OF WALES.
Written on vellum in the 14th Century.
See Item No. 137.

Evelyn (John)—*continued.*

WREN, with the following inscription, by the former, on imprimatur leaf facing portrait:—

"For my most honor'd Friend Dr. Wren, from his most humble sert.

* * * A most interesting Association Book, presented to Wren soon after he had graduated D.C.L. at Oxford and LL.D. at Cambridge, but before he had abandoned Science for the practice of Architecture.

This volume undoubtedly helped to turn his thoughts prominently to Architecture, and thus is chiefly responsible for his fame.

WITH AUTOGRAPH INSERTED.

143 **EVELYN** (John). **Publick Employment and an Active Life prefer'd to Solitude, and all its Appanages,** Such as Fame, Command, Riches, Conversation, &c. In Reply to a late Ingenious Essay of a contrary Title.

FIRST EDITION. 12mo, *original calf.*

London, Printed by J. M. for H. Herringman, 1667. **£3 10s**

* * * Inserted is the conclusion of a letter with John Evelyn's fine signature.

"Written in answer to an essay by Sir George Mackenzie, entitled: 'A Moral Essay Preferring Solitude to Public Employment.'"

WITH THE RARE MEZZOTINT ENGRAVING BY PRINCE RUPERT.

144 **EVELYN** (John). **Sculptura:** or the History and Art of Chalcography and Engraving in Copper,

with an ample enumeration of the most renowned Masters, and their Works,

to which is annexed

A new manner of Engraving, or Mezzo Tint communicated by His Highness Prince Rupert to the Authour of this Treatise.

Frontispiece and a fine genuine Impression of the very Rare Mezzotint Engraving by Prince Rupert of "The Little Executioner."

FIRST EDITION. Small 8vo, *fine copy in full levant morocco extra, g. e. London,* 1662. **£42**

* * * This work by John Evelyn is the first English book treating on the then newly discovered art of Mezzotint Engraving, which Prince Rupert introduced into England. The Mezzotint Engraving of *The Executioner's Head,* known as "*The Little Executioner*" was especially scraped by the Prince for this book. Evelyn informs us that it was presented to him by the Prince himself, as a specimen of the newly invented art.

Samuel Pepys in his Diary, relates calling upon Evelyn about the time of the publication of this book:—

"By water to Deptford, and there made a visit to Mr. Evelyn, who, among other things, showed me most excellent painting in little, in distemper, in Indian incke, water colours, graveing, and, above all, the whole secret of mezzo-tinto, and the manner of it, which is very pretty and good things done with it. . . . In fine, a most excellent person he is, and must be allowed a little for a little conceitedness; but he may well be so, being a man so much above others."

145 **FAUSTUS. The Historie of the Damnable Life, and Deserved Death of Doctor John Faustus.** Newly printed, and in conuenient places, imperfect matter amended: according to the true Copie printed at Frankfort; and translated into English, By P. R. Gent.

Printed in **Black Letter,** *with woodcut engraving on title.*

Small 4to, *full russia gilt, g. e.*

Printed at London for John Wright, and are to be sold at the Signe of the Bible in Giltspur-Street without Newgate, 1636.

(SEE ILLUSTRATION, PLATE No. XIII.). **£68**

* * * An Excessively Rare Tract which is reprinted in Thom's Collection of Early Prose Romances.

146 **EUSEBIUS PAMPHILUS. De Evangelica Praeparatione Latinum ex Graeco traducta per Georgium Trapezuntium.**

Manuscript on Vellum of the 15th Century (314 ll. 11 by 8½ inches), *finely written in Roman letters by an Italian scribe, long lines, 26 to a page, with contemporary marginal notes and headings of books in red and catch-words.*

The first page finely illuminated with an ornamental border containing three parrots and a peacock, a fine initial of involved ribbon scrolls and coat-of-arms below (gules, a chevron between 3 cups, or), and an illuminated initial to each book.

Small folio, *contemporary oaken boards, leather, stamped in panels of dotted interlaced scrolls and pellets, some in gold and red, 10 metal bosses, gilt and gauffred edges, and side and front clasp-catches.*

Saec. XV. **£72 10s**

A very fine and perfect MS. in most excellent condition; in an interesting binding (back worn).

FROM DE THOU'S LIBRARY.

147 **FEYNES. Voyage faict par terre depuis Paris jusques à la Chine,** avec son retour par mer.

With finely engraved title page shewing views of India and Indian customs.

8vo. *French calf, two-line fillet border on sides, with the Arms on sides of J. A. de Thou (third Arms incorporating those of his second wife), the famous historian and book collector.*

Paris, 1630. **£18 18s**

PRIVATELY PRINTED.

148 **FITZGERALD** (Edward). **The Mighty Magician.** "Such stuff as Dreams are made of." Translated from Calderon.

Small 8vo, *folded and sewn in wrappers as issued.* 1853. **£16 16s**

* * * This was never published, nor was a title page ever printed for it. Fitzgerald had it put into wrappers for presentation to his friends.

"The two translations were evidently intended to be embodied in the Pickering Calderon of 1853. Fitzgerald was without doubt dissatisfied with his work, and withdrew these two plays from the 1853 volume. In the preface to the latter, he says: 'Such plays as the Magico Prodigioso and the Vida es Sueño (I cannot rank the Principe Constante among them), require another translator and another form of translation.' It was consequently not published, and this is one of the few copies the author had sewn together for himself; it contains some slight corrections by him."

149 **FLETCHER** (John). **The Elder Brother.** A Comedie, acted at the Blacke Friers, by his Maiesties Servants.

FIRST EDITION. Small 4to, *full calf gilt, g. e.*

London, Imprinted by F. K. for J. W. and J. B., 1637. (*Repair on last leaf.*) **£23 10s**

150 **FRENCH ENGRAVING. Boileau. Oeuvres de M. Boileau-Despéaux.**

Nouvelle édition, avec des Eclaircissemens historiques donnés par lui-meme & rédigés par M. Brossette; augmentée de plusiers Piéces tant de l'auteur, qu'aiant rapport à ses ouvrages; avec des remarques & des Dissertations Critiques. Par M. de Saint-Marc.

With portrait of Boileau after Rigaud, engraved by Daulle, 5 fleurons on the title after C. Eisen, of which 3 are engraved by C. Boucher, 38 vignettes after Eisen, engraved by Aveline, de la fosse, or unsigned, 22 culs-de-lampe unsigned with the exception of two which bear the name of Mathy and 6 fine plates for "Le Lutrin," by Cochin.

5 vols., 8vo, *red morocco, blind stamped, g. e., by Hayday.*
Paris, David and Durand, 1747. **£15 15s**

A fine set. "Edition très recherchée." Cohen.

151 **FRENCH ENGRAVING. Diderot. Les bijoux indiscrets.**

With frontispiece and 6 unsigned plates.

FIRST EDITION. 2 vols. 12mo, *contemporary French calf, backs gilt.*
Au Monomotapa. (*Paris*, 1748). **£21**

152 **FRENCH ENGRAVING. Fénélon. Les Aventures de Télémaque,** fils d' Ulysse. Par feu Messire François de Salignac de la Motte Fénélon.

With fine portrait after Vivien engraved by Scotin, and 24 plates after Scotin, Picart, Debrie and Dubourg, engraved by Scotin and Fourdrignier.

2 vols., 8vo, *old blue morocco, fillet borders on sides, gilt backs, inside dentelles, g. e.*

Londres, Chez R. Dodsley, 1738. **£17 17s**

Ruled copy with all the plates carefully mounted with ruled frames.

THE FINEST OF THE FRENCH ILLUSTRATED BOOKS OF THE EIGHTEENTH CENTURY.

153 **FRENCH ENGRAVING. Laborde** (B. de). **Choix de chansons** mises en musique par M. de la Borde, Premier valet de Chambre ordinaire du Roi, Gouverneur du Louvre. Ornées d'estampes par J. M. Moreau. Dédiées à Madame la Dauphine (Marie-Antoinette).

With the scarce additional portrait of Laborde "à la lyre" engraved by Macquelier after Denon, the engraved text and music by Moria and Mlle. Vendôme, the engraved title with fleuron by Moreau, 4 frontispieces after Moreau, Le Bonteux and Le Barbier, engraved by Masquelier, and Née, and 100 magnificent plates after Moreau, Le Barbier, Le Bonteux and Saint-Quentin, engraved by Moreau, Masquelier and Née.

4 vols., bound in 2, royal 8vo, *contemporary calf, gilt backs, g. e.*

A Paris, chez de Lormel, imprimeur de l'Académie Royale de Musique, 1773.

(SEE ILLUSTRATION, PLATE No. XIV.). **£475**

The "Chansons de Laborde" is the finest and most famous of the beautiful illustrated French Books of the Eighteenth Century and is the most charming because of the grace and variety of the costume and interior plates.

THE FIRST ISSUE.

154 **FRENCH ENGRAVING. La Fontaine. Fables Choisies mises en vers par J. de la Fontaine.**

With frontispiece by Oudry engraved by Cochin and 275 plates after Oudry, engraved by Aubert, Aveline, Baquoy, Beauvais, Beauvarlet, Cars, Chedal, Chenu, Chevillet, Cochin, Cousinet (Elisabeth), Dupuis, Duret, de Fehrt, Fessart, Flipart, Floding, Gaillard, Galimard, Lebas, Legrand, Lemire, Lempereur, Marvie, Menil, Moitte, Ouvrier, Pasquier, Pelletier, Pitre-Martenasie, Poletnich, Prévost, Radigues, Riland, Rode, Salvador, Sornique, Surugue, Tardieu and Teucher.

4 vols., folio, *contemporary calf, gilt back, r. e.*

Paris, 1755-1759. **£78**

This is the most magnificent edition of Fontaine's fables, and is printed on large paper. The impressions of the plates in this copy are truly magnificent. It is the First Issue; the plate of the fable "The Monkey and the Leopard," in Vol. 3, page 113 is before the words "Le Léopard."

According to Cohen-Ricci, "Ces exemplaires sont les plus recherchés."

155 **FRENCH ENGRAVING. Montfaucon** (Bernard de). **L'antiquité expliquée et representée en figures.**

With frontispiece, portrait, after Largilière, and 977 plates together with 392 plates belonging to the supplement.

15 vols., folio, *full contemporary crimson morocco, two-line fillet border on sides, panel back, g. e., inside dentelles.*

Paris, 1719-1724. **£68**

Magnificent large paper copy with superb impressions of the plates. The binding is in fine condition.

156 **FRENCH ENGRAVING. Ovide.** Les Métamorphoses d'Ovide, gravées sur les desseins des meilleurs peintres français par les soins des Srs le Mire et Basan, graveurs.

The complete set of the plates, as separately published, consisting of

Engraved Frontispiece (title).

Engraved Dedication (2 leaves).

Explication des planches (20 pp.).

139 *beautiful plates by Eisen, Boucher, Gravelot, Moreau, and others engraved by Basan, Saint Aubin, etc.*

and the FINAL VIGNETTE (*so often missing*).

4to. *Eighteenth Century French calf, gold lines on sides, floral gilt back. Paris*, 1767, *&c.*

(SEE ILLUSTRATION, PLATE No. XV.). **£68**

*** One of the most highly esteemed Series of French Engravings.

156a **FRENCH ENGRAVING. Rabelais. Oeuvres de Maitre François Rabelais avec des Remarques historiques et critiques de M. Le Duchat.**

With 1 superb frontispiece after and by Folkema and an engraved title by Bernard Picard, fleuron on the title of each volume, three topographical engravings, "La Bouteille," a portrait of Rabelais engraved by Tanjé, 12 vignettes and 12 culs-de-lampes after Picard, and 12 plates after Dubourg, engraved by Bernaerts, Folkema and Tanjé.

3 vols., 4to, *French style marbled calf, three-line fillet borders on sides, gilt back, g. e. (modern).*

Amsterdam, chez Jean Frederic Bernard, 1741. **£24**

157 **FRENCH ENGRAVING. Racine. Oeuvres de Racine.**

Illustrated with portrait, 3 fleurons on titles, 13 vignettes, 60 culs-de-lampe, and 12 large full-page plates by Jac. de Seve, engraved by Aliamet, Cherilly, Flipart, Lemire, Lempereur, and others; very fine original impressions.

3 vols., 4to. *Fine copy in contemporary calf, with morocco backs tooled in the Derome style, gilt edges.*

Paris, 1760. **£21**

158 **FRENCH ENGRAVING. Restif de la Bretonne** (N. E.). **La Paysanne pervertie ou les Dangers de la ville;** Histoire d' Ursule Rxx, soeur d' Edmond, le Paysan, mise-au-jour d'après les véritables lettres des Personages.

With 38 *fine plates after Binet by Bertholet and others.*
8 vols. in 4, 8vo, *Old French marbled calf.*
A la Haye, 1784. **£21**

The "Paysanne Pervertie" contains some of Binet's most famous plates.

159 **FRENCH ENGRAVING. Voltaire. Complete Set of the Plates by Gravelot** to Illustrate the Quarto Edition of Voltaire published in 1768, etc.

Comprising frontispiece, 7 portraits (including the Author's and the Artist's) and 42 plates designed by Gravelot and finely engraved by St. Aubin, Helman, Duclos, Simonet, Godefroy, de Launay, and others.
Brilliant original impressions.
4to. *Newly bound in full crimson levant morocco extra, gilt back, gilt lines on sides, g. e., by Riviere.* 1768, etc.
(SEE ILLUSTRATION, PLATE No. XVI.). **£31 10s**

WITH PLATES PRINTED IN COLOURS.

159a **FRENCH ENGRAVING. Gessner. Mort d'Abel,** Poëme de Gessner, traduit par Hubert.

Edition ornée d'Estampes imprimées en couleur, d'après les dessins de M. Monsiau, Peintre de l'Académie.
With 6 *engravings after Monsiau, engraved by Colibert, Casenave and Clement and* PRINTED IN COLOURS *in the earliest state before the page numbers.*
Large 4to, *French style marbled calf, three-line fillet borders on sides, gilt backs, g. e. (modern).*
Paris, Defer de Maisonneuve, 1793. **£23 10s**

A magnificent copy.

WITH PLATES PRINTED IN COLOURS.

159b **FRENCH ENGRAVING. Lafontaine** (I.). **Les Amours de Psyché et de Cupidon,** par J. de La Fontaine.

Edition ornée de Figures imprimées en couleurs d'après les Tableaux de M. Schall.
With 4 *engravings after Schall, engraved by Bonnefoy, Demonchy, Madame Demonchy and Colibert, and* PRINTED IN COLOURS.
Large 4to, *French style marbled calf, three-line fillet borders on sides, gilt backs, g. e. (modern).*
Paris, Defer de Maisoneuve, 1791. **£25**

PLATE XIII.

THE HISTORIE OF THE DAMNABLE LIFE, AND DESERVED DEATH OF DOCTOR *IOHN FAVSTVS.*

Newly printed, and in conuenient places, imperfect matter amended : according to the true Copie printed at *Frankfort*; and translated into English, By *P. R.* Gent.

Printed at London for *Iohn Wright*, and are to be sold at the Signe of the *Bible* in *Gilt spur-Street* without Newgate. 1636.

FAUSTUS.
Historie of the Damnable Life and deserved Death of Faustus. London, 1636.
See Item No. 145.

PLATE XIV.

French Engraving.
LABORDE. CHOIX DE CHANSONS. 4 Vols. in 2. Contemporary calf, Paris, 1773.
See Item No. 153.

ILLUMINATED MANUSCRIPT.

160 **FROISSART** (Jehan). **Chroniques,** " Cy commencent les croniques de sire Jehan froissart contenant les nouvelles guerres de france, dangleterre, descoce, despaigne, dalemaigne, et de bretaigne.

ILLUMINATED MANUSCRIPT ON VELLUM [FRENCH, XV. CENT.], 384 leaves (16½ by 11½ inches), written in bold lettres bâtardes, in double columns, 53 lines to a page, chapter headings written in red.

The first page has a magnificent large arched miniature (6½ by 7¼ inches), very finely painted in gold and colours, depicting two battles, probably, judging by the banners carried by the opposing armies, those of Crecy, 26 August, 1346, and Neville's Cross, 17 Oct. 1346, in which mounted knights in armour and armoured archers and arquebusiers are taking part; large ornamental initial below with elongations of strapwork and borders composed of flowers and scrolls, pen tendrils and gilt ivy-leaves; at foot is a coat-of-arms emblazoned, az., a castle or with 2 trees sa. on each side, below 3 sugar loaves (?) arg.

Two other finely executed miniatures (3½ by 3 inches) occur in the volume, one depicting mounted knights in armour proceeding towards a castle, the other shows the funeral procession of a king.

Numerous capitals painted in burnished gold on coloured grounds.

Thick folio. *Old binding of oak boards covered brown velvet, sheep-skin back, five large brass protective bosses on each cover. Early XVth Century.*

(SEE ILLUSTRATION, PLATE No. XVII.). **£650**

From the Hobart Collection.

*** A SPLENDID EXAMPLE OF FRENCH CALLIGRAPHY AND THE MINIATURIST'S ART. THE CONDITION THROUGHOUT IS EXCELLENT.

This Manuscript describes the stirring events and battles between England, France, and Scotland from 1326 to the year 1379.

This period includes the time of Froissart's Journey to England, when one may readily suppose he had discontinued the work, for he considered it then as being finished, since he says he carried it to England, where he presented it to the Queen.

Jean Froissart was born at Valenciennes in 1337. He was educated for the church; but his love of festive pleasure and romantic gallantry directed him into other pursuits. At the age of twenty he began to write chronicles of the wars of his time and to obtain the requisite information he travelled much, and associated with the nobles and principal actors in public affairs. In the year 1361 he visited the court of Edward III. of England, where he remained five or six years and was treated with great favour, especially by the Queen Philippa, who employed him as her clerk or secretary. He attended Lionel, Duke of Clarence, when he went to Italy to marry the daughter of the Duke of Milan. After the death of Phillipa, in 1369, he officiated a short time as curate of Lestines, in France. About the year 1385, Guy, Count of Blois, employed Froissart as clerk, and the latter soon afterwards, in quest of historical materials, visited Gaston, Count of Foix. His active curiosity, even in his declining years, led him to frequent courts, festivals, and tournaments, and his Chronicles present a " faithful mirror of the age of chivalry, with its beauties and deformities." He is esteemed for his veracity, and admired for picturesque description and a charming simplicity of expression.

161 **FURBER** (Robert). **Twelve Months of Flowers.**

The Series of 12 *fine and large plates, designed by P. Gassteels and engraved by H. Fletcher, from the collection of Robert Furber.*

Each plate containing upwards of 30 *various flowers, artistically arranged in sculptured vases, and brilliantly coloured.*

Together with the engraved List of Subscribers. The whole neatly laid down on stout paper and bound in 1 vol., large folio, *new half morocco gilt. London*, 1730. **£36**

162 **FURBER. The Flower Garden displayed,**

in above Four Hundred curious representations of the most Beautiful Flowers, regularly displayed in the respective Months of their Blossoms, from the designs of Mr. Furber and others, and coloured to the life.

Frontispiece and 12 *very finely coloured plates.*

Small 4to. *Fine copy, bound in full red morocco extra.*

London, 1732. **£10 10s**

"Very useful, not only for the curious in Gardening, but the Prints likewise for Painters, Carvers, Japaners, etc., also for the Ladies, as patterns for Working, and Painting in Water-Colours, or Furniture for the Closet."

163 **C.** (C.). **The Minte of Deformities** (in verse).

Small 4to. *Fine copy bound by Riviere in full crushed levant morocco extra, g. e.*

Imprinted at London for William Jones dwelling neere Holburne Conduit at the Signe of the Gunne, 1600. **£42**

* * * An exceedingly rare little volume of Verse. It is an amusing Satire upon the vanity and change of apparel, and of the proneness of the English to imitate Foreigners. There are also several very early references to Tobacco.

"Skimd superficies of this crew is ripe,
And riper would be, but for Tiburns rod:
The faint they worship a Tobacco pipe,
And their bedawbed loosenes is their God,
Yet let me giue this counsell to that ward,
That maister Tiburne capers very hard.

One snurts Tobacco as his nose were made,
A perfumd Iakes for all scurrilities,
Another with his haire (as if a iayde),
Had lost his tayle to feede his enormities,
Hanges ore his shoulders with a fond deuise,
To make a warmer couert for the lice.

PLATE XV.

Venus appuyée sur son cher Adonis, lui conseille de ne chasser que les betes a qui la nature n'a point donné des armes.

French Engraving.

OVIDE. METAMORPHOSES. Complete Set of 139 Plates by Eisen, Boucher, Gravelot, Moreau, etc. Paris, 1767.

See Item No. 156.

PLATE XVI.

French Engraving.
VOLTAIRE. Complete Set of the Plates by Gravelot. Paris, 1768.
See Item No. 159.

164 **GAZOPHILACIUM.** (Begins): " Hic incipit prologus. Cupientes aliquid de premiaria ac tenuitate nostra cum Paupercula in Gazophilacium bni mitte," etc. (Libri IV.)

Manuscript on vellum of the 14th Century written in Gothic Letters, double columns, 35 lines red rubrics, ornamental pen-letters imperfect in the beginning and middle, " Explicit liber IIII " on last leaf with two fly-leaves of an older vellum MS. folio, Saec XIV.

XIVth or Early XVth Century binding of oak boards, and leather, with two medallion stamps (repeated many times), one with figure of a lamb, and flag surrounded by the name " Jehan de Doienval," the other with a figure of a Saint and name " S. E. de la Meaure," with leather bands for fixing the boards, in pairs. **£31 10s**

An interesting and uncommon specimen of binding of the XIVth or early XVth century. Some scribblings in English, and the signature " Thomas Ellys " of the XVIth century, show that the MS. was in England and in York at that period, and the whole production may be English.

165 **GERARDE** (John). **The Herball;** or General Historie of Plantes, Gathered by John Gerarde, of London, Master in Chirugerie.

With the finely engraved title by William Rogers (somewhat rubbed), *portrait of the Author on verso of* B6, *and hundreds of woodcuts in the text.*

THE EXCESSIVELY RARE FIRST EDITION.

Thick folio, *new russia, g. e.*

Imprinted at London by John Norton, 1597. **£34**

* * * The publication of this volume made Gerarde's name a household word—it is dedicated to Lord Burghley and contains more than 1,800 woodcuts. The book has many references to localities in various parts of England for scarce plants, and many allusions to persons and places now of high antiquarian interest. He lays claim to a purely scientific object, but accepts much contemporary folklore which does not detract from the interest of his volume.

In the opening pages figure some quaint verses by " Thomas Thorney, Master in Chirurgerie."

The engraved title, besides containing a portrait of the Author, has a view of the gardens at his house in Holborn.

PRESENTATION COPY.

166 **GIBBON** (Edward). **History of the Decline and Fall of the Roman Empire.** Volume the First. 4to. *Very fine copy in full contemporary red morocco gilt.*

London, 1776. **£25**

A highly interesting " association " volume emphasising the close friendship which existed between the great historian and the celebrated statesman John Baker Holroyd, 1st Earl of Sheffield. The two became acquainted at Lausanne in 1764, and their friendship lasted till Gibbon's death after which Lord Sheffield edited his Posthumous Works.

The above volume bears Edward Gibbon's presentation autograph inscription " From the Author to John Baker Holroyd Esq." and also carries Holroyd's bookplate.

FROM THE LIBRARY OF CHARLES STUART, THE "OLD PRETENDER" (CHARLES III).

167 **GIOSEPPE di S. TERESA. Istoria delle Guerre del Regno del Brasile accadute tra la Corona Portugallo e la Republica di Olanda.**

Two parts in one volume, *with map and many fine engravings, many folding.*

Folio, *mottled calf, with two-line gold fillets on sides, and ornaments at inner angles, and the large Arms on sides of Charles Stuart (the Old Pretender) and of Clementina Sobieski, his wife (incorporating the Royal Arms of England and that of Poland, surmounted with a crown).*

Rome, 1798. **£42**

*** A remarkably fine specimen from the Library of the unfortunate son of James II. Afterwards in HORACE WALPOLE'S Library and carries his bookplate inside cover.

168 **GLANVILLE: Bertholomeus de Proprietatibus Rerum:** (translated into English by John of Trevisa).

Folio, *new sealskin, g. e.*

Londini, Thomae Bertheleti, 1535.

(Colophon): Printed by me Thomas Berthelet, the XXVII. yere of the most victoris reine of our mooste gratious soueraygne lorde kynge Henry the VIII. **£48**

*** A few leaves stained, and some worm holes at beginning and end.

"This is a work continuously cited by all the editors of Shakespeare, and has been described as 'Shakespeare's Encyclopaedia. In Douce's 'Illustrations' of Hamlet, Timon of Athens, Coriolanus, The Tempest, Merchant of Venice, As You Like It, Macbeth, King Henry VI., Parts II. and III., there are endless references to it. He says: 'It will be seen in the course of these notes that Shakespeare was extremely well acquainted with this work.'"

In conclusion Douce remarks: "The frequent use which has been made in the course of these remarks of a work cited under the title of Bartholomaeus de proprietatibus rerum, may require that a more particular description of it should be given. It is a general history of nature, composed in Latin by Bartholomew Glanvile, an English Minorite or Franciscan, of the family of the Earls of Suffolk. He flourished about the year 1360, and appears to have been the Pliny of his time. It was several times printed abroad in the infancy of the typographic art, and translated into the English, French, Dutch, and Spanish languages. The English version was made by John Trevisa, a Cornish man, and vicar of Barkley in Gloucestershire, at the request of his patron Thomas Lord Barkley, in the year 1398, and originally printed by Wynkyn de Worde; for there is no evidence that it came from Caxton's press in English, though it has been so asserted. Neither is the date of Wynkyn de Worde's edition, if it ever had any, been ascertained. The next edition was printed in 1535, by Thomas Berthelette, in folio."

169 **GOLDSMITH** (Oliver). **The Captivity,** an Oratorio.

THE FIRST EDITION. Small 8vo, *handsomely bound by Riviere in full crushed levant morocco extra, uncut, t. e. g., original covers bound in.*

London, Pickering, 1836. **£16 16s**

*** A very scarce and little known Goldsmith item.

"This Oratorio was never published by the author; it was written in 1761, four years before the publication of the Traveller, which was in 1765. Two of the Songs

Goldsmith (Oliver)—*continued.*

appeared in some editions of Goldsmith's Poems, but with considerable alterations; they may be found at pages 111, 112, of the Aldine edition. The original MS. from which it is printed is now in the possession of the publisher. The first thoughts, or scription, which were afterwards altered or improved by the author in the MS. have been preserved as a curiosity, and are given as variations at the foot of the page."

ONE OF THE RAREST OF GOLDSMITH'S WRITINGS.

170 **GOLDSMITH** (Oliver). **The Mystery Revealed;** containing a series of Transactions and Authentic Testimonials respecting the supposed COCK-LANE GHOST, which have hitherto been concealed from the public.

FIRST EDITION. Small 8vo, *handsomely bound by Riviere in full crushed levant morocco extra, g. e.*

London, Printed for W. Bristow, MDCC.XLII. (misprint for 1762).

£52 10s

* * * Goldsmith's fourth publication, and so rare that Forster, in his Biography of the Author, could only make reference to one copy of the pamphlet.
The Hoe Copy sold for £55.

171 **COUPIL SERIES OF REGAL BIOGRAPHIES,** *profusely illustrated with elaborately executed Portraits and Plates, some highly finished in colours.*

Comprising:—

Mary Stuart, by John Skelton. First Issue. 1893.
Queen Elizabeth, by Mandell Creighton. 1896.
Henry VIII., by A. F. Pollard. 1902.
James I. and VI., by T. F. Henderson. 1904.
Charles I., by Sir John Skelton. 1898.
Oliver Cromwell, by S. R. Gardiner. 1899.
Charles II., by Osmund Airy. 1901.
Queen Anne, by Herbert Paul. 1906.
Queen Victoria, by R. R. Holmes. 1897.
Josephine. Impératrice et Reine, par Frederick Masson. 1899.

Together 10 vols., 4to, *handsomely bound by Zaehnsdorf in uniform half brown morocco extra, top edges gilt, the sides and backs ornamented with Arms and devices of the various Kings and Queens.*

London, 1893-1906. **£46**

171a **GOLTZ** (Hubert). **Les images presque de tous les Empereurs depuis Julius Caesar jusqu' à Charles V. et Ferdinandus,** ensemble leur vie et leurs faitz.

With ornamental title-page in black, white drab and greenish yellow, and more than a hundred large woodcut medallion heads, printed in black and white and brown, and executed in the chiaro-scuro manner.

Folio, *old French brown calf with an elaborate arabesque pattern on sides, gilt back, g. e.*

Antwerp, Gillis Copenius van Diest, 1561. **£36**

"The illustrations are remarkable as one of the earliest processes of colour printing in which a combination of etched plates and wood-blocks was used."

A Nearly Contemporary Manuscript of the Celebrated Poem by England's First Poet Laureate.

172 **GOWER** (John). **Confessio Amantis.**

A very early Manuscript of this the First Important Poem in the English Language.

Written by an English Scribe in English (in black and red) in a very legible hand on 408 pages of vellum, double columns (40 lines to a full page).

Five pages are adorned with strap ornamentation of flower sprays, etc., in gold and colours. Towards the end of the Prologue is a Miniature in gold, silver and colours (3 by 2¾ inches) of the Statue in "Nabuchadonosor's Vision." There are further several hundreds of small initials in gold and colours, many of them being adorned with floral spray ornamentation.

Thick folio, *calf*. *Circa* 1420. **£680**

*** A most interesting Manuscript of the famous poem by the "first of our Authors, who can be properly said to have written English." It is practically contemporary with him, as he died in 1408.

On the margin of one leaf is a couplet by, probably the original owner, which may well be Edward IV.'s step-son, or some of the Thomas Greys of Northumberland.

"Like as thys reson doth devysse
I do my selfeyn same wysse.
Gray, T."

On two other leaves are inscriptions in Elizabethan penmanship: "John Gouer wrotte this Booke with his owne hand."

"John Gouwer wrott Bocke with his oune haunde, a poett Lawriet—pr ME, WILLIAM MEATCAFE."

On the blank leaf preceding the commencement of the poetic matter, is this entry, probably of Jacobean date: "Frances Tomsone, of Westmester, servant to the King's ma'tie, dwelling in Longe Diche by the Hank in Sword."

And above it, in an earlier hand: "John Gower wrott this booke, poeett Lawrrett."

This leaf and the reverse are both adorned with a very clever and life-sized portrait in pencil, probably of Gower.

. . . . .

*** Of the few Manuscripts of this great work which are known to be in existence (practically all being in Public Libraries) few are so perfect as this one, which only lacks the first leaf of the prologue and about 6 other leaves. It apparently was unknown to Prof. Macaulay, but formed the subject of a lecture by Dr. Charlton at the Newcastle Archæological Society, and this lecture is printed in their proceedings.

. . . . .

"Gower's 'Confessio Amantis,' his only English poem, is in about 30,000 eight-syllabled rhymed lines.

The poem consists of a prologue and eight books. The prologue deals largely with the degradation of the clergy and of the people, which Gower reminds his readers it is in their own power to check. He concludes with a moralised interpretation of Nebuchadnezzar's dream. In Book I. Gower represents a lover as appealing to Cupid and Venus to cure him of his sickness. Venus sends a confessor, Genius, to shrive him.

Gower (John)—*continued.*

The confessor arrives, and the dialogue between him and the lover occupies the rest of the poem. The confessor first asks the lover how he has used his five senses, and, in a number of stories chiefly derived from classical authors, warns him of the vices which the senses are prone to encourage. In the later books the confessor describes in turn the seven deadly sins, pride, envy, anger, sloth, avarice, gluttony, and lust, with their different ministers, and illustrates their ravages by a series of stories loosely strung together after the manner of Boccaccio's 'Decameron.' The last and eighth book concludes with the confessor's absolution of the lover. There are occasional digressions, as in the account of the rise of the mechanical arts in Book IV., or of the religions of the ancient world in Book V. In Book VII. the general plan is interrupted by a summary of philosophical knowledge—of 'theorique,' 'rhetorique,' and 'poetique'—derived from the popular 'Secretum Secretorum' falsely attributed to Aristotle, and assumed to embody the instruction given by Aristotle to Alexander. Gower adds to this interpolation many stories illustrating the duties of kingship, with unfriendly allusions to Richard II.

Gower contrives to tell in all 112 different stories, and shows himself acquainted with much classical and mediæval literature. The sources of nearly all his stories have been traced. About twenty come from Ovid's 'Metamorphoses,' three from Ovid's 'Heroides.' Others are extracted from the Bible, the 'Gesta Romanorum,' Josephus, Valerius Maximus, Trogus Pompeius or Justin. The chronicles of Cassiodorus and Isidorus, Godfrey of Viterbo's 'Pantheon,' 'Vincent de Beauvais' 'Speculum Historiale,' the 'Geste de Troy' (in the prose of Dares Phrygius or the verse of Guido di Colonna), the romances of Alexander the Great and Sir Lancelot were also among his works of reference. Statius's 'Thebais' supplied the story of the knight Capaneus (Book II.). Gower mentions Dante, and was clearly familiar with Boccaccio and Ovid's 'Ars Amandi.' Scattered through the work are Latin rubrics and elegiacs. The latter, written in imitation of Boethius, are often notable for their bad prosody and loose grammar."

Extra Illustrated.

173 **GRANGER** (J.). **A Biographical History of England,** from Egbert the Great to the Revolution.

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Among the Portraits are the following in Mezzotint: Chaucer; Mrs. Anne Killigrew, by Beckett; Duchess of Richmond, by Turner; Admiral Blake, by Turner; Erasmus, by Faber; Milton, by Faber; R. Penderille, by Houston; Duke of Somerset, by Faber; Edmund Spenser; Shakespeare; Fletcher; Beaumont; W. Chillingworth; Ben Jonson; Wycherley; S. Butler; Nell Gwyn; Pope; Duchess of Cleveland; Mrs. Hyde; Mrs. Bulkeley; Mary I.; William III.; John Bunyan; Countess of Portland; R. Langhorn; Lord Euston; The Seven Bishops; Sir S. Fox; John Dryden; Sir. I. Newton; John Lock; Dorothy Wadham; Earl of Plymouth; Earl of Shaftesbury; Sir H. Vane; John Colet; Lady Jane Gray; Duke of Buckingham, by Turner; John Hampden; etc., etc.

The Etched Portraits and those in Line, include: W. Whitacres, by W. Marshall; R. Hooker, by Faithorne; E. Anderson, by Faithorne; Earl Pembroke; Francis More, by Faithorne; T. Crisp, by Sturt; Sir H. Wotton; G. Palmer, by White; W. Harvey,

(Continued over)

Granger (J.)—*continued.*

by Cook; R. Douglass, by Meyssens; Edward VI., by Pass; John Browne, by White; Thos. Flatman, by White; W. Winstanley; Sir John Coke, by Sturt; Sir Geo. Croke, by Vaughan; N. Culpeper, by Cross; J. Florius, by Hole; John Davies; Charles I.; Lord Fairfax; James Howell; Lady Mary Vere; Arabella Stuart; Sir Matthew Hale, by Van Hoove; Sir Thos. More; Duke of Hamilton; Lord Bacon; Sir Francis Drake; by W. Marshall; Sir John Hawkins; Lucy Walters; Marie de Medicis, by de Jode; Sir W. Raleigh, by Van Hove; etc., etc.

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WITH ORIGINAL DRAWING BY KATE GREENAWAY.

175 **GREENAWAY** (Kate). **Almanack for 1895.**

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* * * On fly-leaf Kate Greenaway has added a most exquisite Water Colour Drawing of a young girl (bust) with long hair.

THE ARTIST'S OWN SET.

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With 382 illustrations, drawn by Kate Greenaway, printed by Edmund Evans, verses by Mrs. Sale Barker.

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Greenaway (Kate)—*continued.*

gold and with a circular panel on front cover in which is a charming design in colours by K. G.

(2) The 12 full-page plates *printed in colours* by Edmund Evans, bound in red cloth, the same device as in preceeding.

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* * * This was the Artist's own set and the first two copies have her Autograph Signature, "K. Greenaway."

The Birthday Book was one of Kate Greenaway's most successful works. For the 382 drawings (370 of which were tiny uncoloured figures) she received £151 10s., whilst the royalties eventually exceeded £1,100. Every day had its own delightful little pictorial conceit, and each month had a full page in her happiest manner. "But perhaps the most interesting thing connected with the Birthday Book is the fact, which we learn from Mr. Graham Balfour, that Robert Louis Stevenson was first prompted by it to try his hand at those charming verses for children which were afterwards published in the *Child's Garden of Verse.* 'Louis took the *Birthday Book* up one day,' says Mr. Balfour, 'and saying, 'These are rather nice rhymes, and I don't think they would be very difficult to do,' proceeded to try his hand.'"

PRESENTATION COPY, WITH ORIGINAL DRAWING.

177 **GREENAWAY** (Kate). **A Day in a Child's Life.**

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* * * Presentation Copy from Kate Greenaway to Mr. Locker, with inscription by the former on fly-leaf, and a long Autograph Letter from K.G. to Mr. Locker of 4pp.

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UNIQUE COPY.

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PRESENTATION COPY, WITH ORIGINAL DRAWINGS.

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* * * Presentation Copy from Kate Greenaway to F. Locker Lampson, with inscription by the former on half-title, and an Autograph Letter to him, 2 pp.

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PRESENTATION COPY AND WITH FOUR ORIGINAL DRAWINGS.

180 **GREENAWAY** (Kate). **Topo.** A Tale about English Children in Italy, by G. E. Brunefille.

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(2) Another Sketch for the same, being the one used for the book.

(3) Sketch for the cover design (not used) with the words "Topo. A Tale, with illustrations, by Kate Greenaway" in her autograph.

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PLATE XVII.

FROISSART. CHRONIQUES.
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* * * The Issues of these Reprints were very limited, not more than 30 copies of some, and in no case more than 62 copies of others, were printed.

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(SEE ILLUSTRATION, PLATE No. XVIII.). **£85**

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XIX. Kenarth.
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3. (March) A man pollarding a willow-tree.
4. (April) A Youth holding flowers.
5. (May) A Lady and a Gentleman riding pillion on horseback, hawking.
6. (June) A man carrying branches.

(Continued over)

Psalterium Latinum—*continued.*

7. (July) A countryman with his scythe cutting grass.
8. (August) A man cutting standing corn, and a woman binding it into bundles.
9. (September) Plucking grapes and treading grapes for wine.
10. (October) A man sowing.
11. (November) A man killing pigs.
12. (December) A butcher killing an ox.

The other Miniatures represent:—

1. The Annunciation.
2. The Nativity.
3. The Adoration of the Magi.
4. The Flight into Egypt.
5. The Baptism of Jesus in Jordan by St. John the Baptist.
6. The Flagellation.
7. The Crucifixion, surrounded by a border composed of 16 squares alternately blue and red, each containing one of the Old Testament Prophets, each with forefinger of right hand pointing to Jesus on Cross, as culmination of Prophecy.
8. The Resurrection above, and below The Last Judgment, the whole forming the letter "B."
9. Saint Peter with the Key (small miniature).
10. Jesus and Mary Magdalen.
11. Jesus appearing to Saint Thomas.
12. Saint Paul with the Sword, the fox at the corner of the border is biting off the rabbit's ear, whom he was going to teach to read the Psalter (small miniature). (Legend of Reynard, the Fox.)
13. St. Laurence on the grill being prodded with a pitchfork (small miniature).
14. The Ascension.
15. St. Stephen being stoned to death (small miniature).
16. The Descent of the Holy Ghost.
17. St. Margaret with the Dragon (small miniature).
18. St. Dominic preaching to an audience of men and women.
19. Saint Nicholas (small miniature). A juggler (at foot of page) is balancing a long box on his nose.
20. St. Francis of Assissi preaching to the birds. **This is the first known representation of this scene.**
21. Saint Martin dividing his cloak with a beggar (small miniature). At side of page, a juggler balancing a long wooden pole, on the top of which is a saucer on which is seating a large squirrel with fine brown tail eating a green nut.
22. The Coronation of the Virgin (small miniature). At foot of page is a large monkey eating fruit.
23. The Resurrection, with two angels holding the emblems of the Passion.

Of great interest are the cleverly painted numerous grotesques at foot of pages, such as parrot, owl, monkey, fox and rabbit, dog, jugglers, cat, etc., which are most unusual at this early date.

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(France, end of XIVth Century.)

(SEE ILLUSTRATION, PLATE No. XXI.). **£4,200**

A SUPERB EXAMPLE OF THE FINEST STYLE OF THE ILLUMINATOR'S ART OF THE BEST FRENCH SCHOOL AT THE END OF THE 14th CENTURY, WRITTEN FOR A ROYAL CHAPEL, AS TESTIFIED BY THE FLEUR-DE-LYS ADORNING THE CEILINGS OF THE CHAPEL IN THE MINIATURE OF THE ANNUNCIATION (No. 5). The condition of the Manuscript, Miniatures and borders is unrivalled, and it is almost a miracle that it has escaped the ravages of time, which is no doubt owing to the fact that it had been carefully handed down and treated as a family heirloom since 1565, as long manuscript descriptions of former owners. Canons of the Church at Poictiers and members of the Gayand and Gaudon families of Poictiers attest. One of whom has even added the date and price of binding the MS. and

(Continued over)

Horæ Beatæ Mariæ Virginis—*continued.*

mentions the old box in which it is still preserved. The descriptions form a long pedigree since 1565.

The Miniatures are painted most delicately and with supreme good taste in gold and brilliant colours, nearly all of them have beautiful richly diapered backgrounds.

They represent:—

1. St. John the Evangelist writing (with his attribute), the devil stealing his ink-pot and emptying it into the sea.
2. St. Luke the Evangelist.
3. St. Mathew the Evangelist.
4. St. Mark the Evangelist.
5. The Annunciation.
6. The Visitation.
7. The Nativity.
8. The Angel appearing to the Shepherds.
9. The Presentation in the Temple.
10. The Flight into Egypt.
11. The Coronation of the Virgin.
12. King David praying.
13. The Betrayal.
14. Jesus before Pilate.
15. The Crowning with Thorns.
16. The Crucifixion.
17. Jesus bearing the Cross.
18. The Descent from the Cross.
19. The Entombment.
20. Jesus on the Cross, the two Maries at the foot.
21. The Descent of the Holy Ghost.
22. The Vigil of the Dead.
23. The Virgin and Child with the Angels.
24. The Day of Judgment.

It is not easy to select the finest miniatures in this superb manuscript, but we should like to point out No. 23, The Virgin and Child, a composition of tranquil beauty and purity; No. 22, one of the finest miniatures we have ever seen, in which the characterisation of the attendants and choir is carried so far that every one of the semi-hooded monks has a different expression; No. 13, The Betrayal, a magnificent night-piece with superbly contrasted colours, and in which every face is characterised; No. 12, King David Praying, includes delightful country scenes including a mill, and with a stream painted with silver, a colour rarely used by miniaturists.

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Manuscript magnificently written in minuscles of the Italian Renaissance type, known as "scrittura umanistica," by an Italian Scribe on 79 pages of fine vellum. The margins are cut away and the pages inlaid on paper (7½ by 5⅔ inches).

With 15 large and magnificent miniatures beautifully illuminated by an Italian artist of exceptional ability within Florentine framework borders of gold shaded with red, and 15 beautiful full-page borders of arabesque designs suggestive of wrought metal work, in shaded gold on richly coloured backgrounds.

Also 3 small miniatures and over a thousand small initial letters in gold and colours.

8vo, *purple velvet, g. e., with four finely chased gilt clasps.* (*Italy*, XVth Century.)

(SEE ILLUSTRATION, PLATE No. XXII.). **£275**

Each page of text of this magnificent manuscript is surrounded with a gold border of knotted cord with tassels at foot.

The subjects of the large miniatures are:—

(1). Gethsemane.
(2). The Annunciation.
(3). The Visitation.
(4). The Nativity.
(5). The Angel appearing to the Shepherds.
(6). The Adoration of the Magi.
(7). The Presentation in the Temple.
(8). Flight into Egypt.
(9). The Coronation of the Virgin.
(10). The Angel Gabriel greeting the Virgin.
(11). The Crucifixion.
(12). The outpouring of the Holy Ghost at Pentecost.
(13). David and Bathsheba.
(14). Dives and Lazarus.
(15). Job and his comforters.

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A finely executed Manuscript on 139 leaves of Vellum, by a French Scribe.

Embellished with an unusually large number of charming miniature paintings in gold and colours, comprising 12 of large size, full page: 36 smaller square miniatures in the text, and 24 in the Calendar: in all 72, besides hundreds of small painted initials and terminal ornaments, also many floral borders; at commencement is a large miniature representing

(Continued over)

Horæ Beatæ Mariæ Virginis—*continued.*

the original owner of the book in widow's weeds, kneeling before a full-length figure of the Christ, with the initials "I. M." on a shield at foot.

8vo, *bound in old French dark green morocco, gold lines on sides, full gilt back, and gilt edges.* XV. Century.

(See Illustration, Plate No. XXIII.). **£220**

* * * A fine example of a 15th Century Book of Hours. The large miniatures are:—

I. St. John writing his Gospel.
II. The Annunciation.
III. The Crucifixion.
IV. Descent of the Holy Ghost.
V. The Nativity.
VI. Adoration of the Wise Men.
VII. The Circumcision.
VIII. The Flight into Egypt.
IX. Death of the Virgin.
X. David and Bathsheba.
XI. Job and his three Friends.
XII. The Holy Trinity (a curious representation).

The Miniatures in the Calendar represent Country Occupations for each month; and the other paintings are of Scenes in the Life of Christ and of the Saints.

Sarum Horae. Printed on Vellum.

200 **HORÆ. Officium Beatæ Mariæ Virginis Ad usum Sarum** cum pluribus devotis orationibus & contemplationibus impressum caracteribus, figuris ac mortis accidentia noviter additis.

Printed on vellum throughout in red and black, with magnificent woodcut borders to every page, and many fine full-page and other woodcuts, initial letters and printer's marks.

8vo, *old French citron morocco, with gilt line ornaments on sides, fine gold tooling at inner angles, and the words on sides "Deus nos redimp," "Donde de se Limer," gilt back, g. e.*

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* * * A remarkably fine copy of this excessively scarce book both as regards the interior state of preservation and the tasteful and delicate old French morocco binding.

There is much English in this book, including several pages at end, "The Contentis of thys booke," and several rubrics and prayers.

The woodcuts are magnificent and comprise a superb series of the "Dance of Death."

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With hundreds of illustrations.

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June 1915—December 1915.

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(SEE ILLUSTRATION, PLATE No. XXIV.). **£38**

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Jonson (Ben)—*continued.*

the names occurs that of Will Shake-speare, who played in "Seganus," "Every Man in his Humour," etc., etc. The close connection between the Plays of Shakespeare and Jonson needs no comment here.

* * * Jonson in his "Timber: or Discoveries made upon Men and Matter" (at end of vol. 2), gives his opinion upon Shakespeare as follows:—

"I remember, the Players have often mentioned it as an honour to Shakespeare, that in his writing (whatsoever he penn'd) hee never blotted out line. My Answer hath beene, would he had blotted out a thousand. Which they thought a malevolent speech. I had not told posterity this, but for their ignorance, who choose that circumstance to commend their friend by, wherein he most faulted. And to justifie mine owne candor (for I lov'd the man, and doe honour his memory (on this side idolatry) as much as any). He was (indeed) honest, and of open, and free nature, had an excellent Phantasie, brave notions, and gentle expressions: wherein hee flow'd with that facility, that sometimes it was necessary he should be stop'd. . . . . There was ever more in him to be praysed than to be pardoned."

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(Continued over)

Locke (John)—*continued.*

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Lylie (John)—*continued.*

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Pavia, Bernardinus de Garaldis, 1516.
(SEE ILLUSTRATION, PLATE No. XXV.). **£35**

For a description of the remarkable woodcut (a surgeon examining a sick man and instructing three students) see Bibliographica, Part III., London, 1894, p. 366. Kristeller, Books with woodcuts printed at Pavia. Kristeller (Die Lombardische Graphik der Renaissance, 285) only knew of three copies of this book, viz., those in the British Museum Library, Bibliotheca Vittorio Emanuele at Rome, and the Kupferstich Kabinet, Berlin. "We have to recognise in Pavia an independent group of woodcuts, quite different in character from the Milanese engravings and from those of the other towns of Italy, which derive their technique from the Ferrara school of woodcutting, whilst in drawing they show a distinct affiinity to the Milanese school."

227 **MANTEGNA'S TRIUMPH OF JULIUS CÆSAR.**

The complete set of the nine large and elaborate chiaroscuro engravings upon wood by André Andreani, with, in addition, the very rare title surmounted by the engraved bust of Vincent Gonzague, Duke of Mantua (in chiaroscuro). "Ser Principi Vincentio Gonzagae, D. G. Mantuae AC Montis Ferrati optimo duci . . Tabulae Triumphi Caesaris olim nutu Ecclesi Francisci Gonzagae inclitae urbis Mantua im-

(Continued over)

Mantegna's Triumph of Julius Cæsar—*continued.*

perio novo, novisque potiare triumphis—Bernar. Malpitius Pict. Mant. F. Mantuae, 1599.

The whole in very fine original condition, *hinged within sunk mounts and very handsomely bound by Riviere.*

Royal folio, *full levant morocco extra, edges gilt.* 1599.

(SEE ILLUSTRATION, PLATE No. XXVI.). **£120**

A most rare and interesting set of wood-engravings by one of the great masters of the art. It is fully described in Bartsch, Vol. XII., pp. 101-104, and comprises :—

I. Des soldats Romains portant des tableaux, où sont représentés des sièges, batailles, etc.
II. Un homme debout sur un char de triomphe. Il est suivi de quelques cavaliers et gens à pied.
III. Un char orné de trophées et accompagné d'un soldat armé d'un hallebarde. A droite quatre hommes portant des vases sur un brancard.
IV. Des hommes portant des vases sur un brancard, suivis de boeufs, et de plusieurs musiciens.
V. Dess éléphans portant des torches allumées, et pratiquées dans de grand candélabres.
VI. Des hommes portant, des vases, suivis par quelques autres qui portent des trophées.
VII. Marche d'hommes et femmes accompagnés d'enfans.
VIII. Des guerriers portant des aigles et des drapeaux, précédés par musiciens.
IX. Jules César, sur un char de triomphe attelé de deux chevaux, à côté un homme portant un bâton, avec une tablette qui offre les mots "Veni Vidi Vici."

FROM THE LIBRARY OF EDWARD VI., THE BOY KING OF ENGLAND.

228 **MARBECK** (J). **A Brefe and Compendious Register,** or Table of the Pryncypal Histories and mooste commune artycles in the Old and Newe Testament. The Thyrde Boke of the Machabees (wanting sheet A).

Small 8vo. *London, Gwalter Lynnè,* 1550.

Contemporary English calf with the Royal Arms of KING EDWARD VI. *in centre of each cover.* **£31 10s**

* * * Specimens of books that formerly belonged to Edward VI., are of excessive rarity. The present copy was purchased at the Sale of the duplicates of the Bodleian Library in 1862.

On either side of the Royal Arms occur the letters T.C. (this may be a Library Press Mark).

229 **MARLOWE** (Christopher). **Lusts Dominion;** or, The Lascivious Queen. A Tragedie. Written by Christopher Marloe, Gent.

FIRST EDITION. 12mo, *original calf.*

London, 1657. **£18 18s**

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Mary Queen of Scots.

230 **A COLLECTION of Eighteen Very Rare Portraits of Mary Queen of Scotland,** comprising some of the earliest engravings of her, each one mounted folio size, and bound in a volume, *half morocco gilt, g. e.*

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London, 1632. **£9 9s**

232 **MANDEVILLE** (Sir John). **The Buke of John Maundevill,** being The Travels of Sir John Mandeville, Knight, 1322-1356.

A hitherto unpublished English Version from the Unique Copy in the British Museum. Edited, together with the French Text, Notes and an Introduction by George F. Warner.

Illustrated with 28 miniatures reproduced in facsimile.

Thick royal 4to, *original half Roxburghe.*

Printed for the Roxburghe Club, 1889. **£22 10s**

"In his prologue the author styles himself Jehan de Mandeville, of John Maundevylle, knight, born and bred in England, of the town of St. Aubin or St. Albans; and he declares that he crossed the sea on Michaelmas Day 1322 (1332, in the Egerton and some other English manuscripts), and had passed in his travels by Turkey (i.e., Asia Minor), Great and Little Armenia, Tartary, Persia, Syria, Arabia, Upper and Lower Egypt, Libya, a great part of Ethiopia, Chaldea, Amazonia, and Lesser, Greater, and Middle India. He adds that he wrote especially for those who wished to visit Jerusalem, whither he had himself often ridden in good company.

"The work itself is virtually made up of two parts. The first treats mainly of the Holy Land and the routes thither and in the Paris manuscript it gives the title to the whole, viz., 'Le Livre Jehan de Mandeville, chevalier, lequel parle de l'estat de la terre sainte et de merveilles que il y a veues.' Although it is more a guide-book for pilgrims than strictly a record of the author's own travel, he plainly implies throughout that he wrote from actual experience.

"The second part of the work describes nearly all Asia. The place of Boldensele is here taken by Friar Odoric of Pordenone, whose intensely interesting narrative of eastern travel was written in 1330, shortly after his return home. Odoric left Europe about 1316-18, and travelled slowly overland from Trebizond to the Persian Gulf, where he took ship at Hormuz for Tana, a little north of Bombay. Thence he sailed along the coast to Malabar, Ceylon, and Mailapur, now Madras. After visiting Sumatra, Java, and other islands, Champa or S. Cochin-China, and Canton, he ultimately made his way northward through China to Cambalec or Pekin. There he remained three years, and then started homeward by land." (D.N.B.)

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235 **MERARD-SAINT-JUST** (Pierre de). **Espiegleries, Joyeusetés,** Bons-Mots, Folies, des Vérités. On title, "Folies de la Jeunesse, de Sir S. Peters Talassa-Aithei."

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(SEE ILLUSTRATION, PLATE No. XXVII.). **£85**

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* * * William Rastell, More's nephew, to whom many of his manuscripts seem to have passed, collected most of his English writings in "The Workes of Sir Thomas More, 1557." It is dedicated to Queen Mary by Rastell. The table of contents precedes an index by Thomas Paynell. After his English poems come the "Pico," "Richard III.", "The Dyaloge," and all his controversial publications. The previously unpublished material includes an unfinished treatise "uppon these words of Holy Scripture, 'Memorare novissima et in eternum non peccabis,'" dated in 1522, and dealing with reflection on death, and several devotional works written by More in the Tower, viz.: "Treatise to receaue the blessed Body of our Lorde, sacramentally and virtually both"; "Upon the Passion" (unfinished); "An Exposition of a Part of the Passion" (translated by More's granddaughter, Mary Bassett, from the Latin); "Certein deuout and vertuouse Instructions, Meditations and Prayers," and some letters written just before his death to his family and friends, including his pathetic correspondence with his daughter Margaret. In this copy is an unpaged leaf after p. 1138—at the close of the "Answer to the Supper"—supplying More's apology "to the Christen reader" for a few printer's blunders.

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PLATE XXIV.

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The author received his education at Cambridge, and in 1601 was elected Orator of that University.

James I. created him Secretary of State. Naunton's daughter married Philip, Earl of Pembroke, Shakespeare's Patron.

Hunter in his "New Illustration" of "*The Merry Wives of Windsor*" refers to the book as printed in 1641.

CONTEMPORARY MANUSCRIPT.

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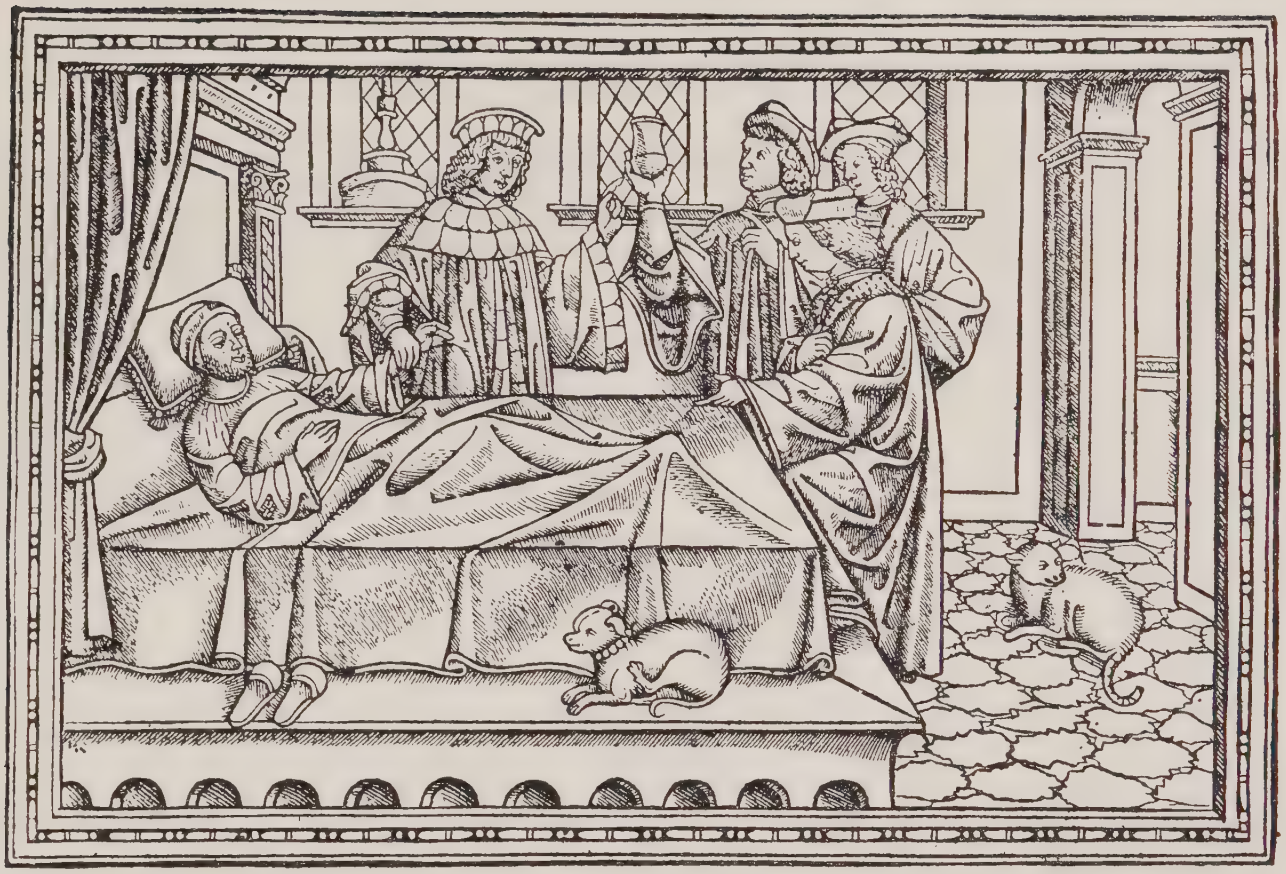

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(Continued

Oxford University—*continued.*

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(Continued over)

Plinii—*continued.*

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Hain *13536. Proctor 7139.

This is the famous first Edition of Ptolemy's Geography. Eames-Sabin No. 66469. Only 7 libraries in the U.S. of America possess copies of this rare book.

This is the first book printed by Hermann Lichtenstein, and is one of the earliest books printed at Vicenza, where printing commenced in Spring 1474.

THE ROME PTOLEMY OF 1490 WITH METAL ENGRAVED MAPS.

295 **PTOLEMAEUS. Cosmographia latine interprete Jacobo Angelo ex emend.** Domitii Calderini.

53 lines to a page.

Roman Letter, double columns, *with* 27 *beautifully engraved copper-plate maps.*

2 vols. in 1. Folio, *sealskin, g. e.*

Rome, Petrus de Turre, November 4, 1490. **£52**

Hain-Copinger *13541. Proctor 3966. The text of this rare edition which contains the metal engraved maps of the 1478 edition begins with the Registrum Alphbeticum and ends with "De locis ac mirabillibus mundi." A few pages stained by the damp and some pages repaired. Only 10 libraries in the U.S. of America possess copies of this fine book.

CONTAINS THE FIRST PRINTED MAP OF ANY PORTION OF THE NORTH AMERICAN CONTINENT.

296 **PTOLEMAEUS** (Claudius). **Liber Geographiae cum tabulis et universali figura et cum additione locorum quae a recentioribus reperti sunt.**

Roman letters, double columns, 60 lines to a full column. Printed in red and black. *With* 28 *maps on* 30 *leaves.*

Folio, *half morocco, g. e.*

Venice, Jac. Pentius de Leucho, March 20, 1511. **£85**

Harrisse 68. Eames-Sabin No. 66477.

Latin version of Jacobus Angelus, edited with many corrections by Bernardus Sylvanus of Eboli, the principles of which are developed in the introduction.

Sylvanus was the first to break with the blind confidence that almost every scholar in the beginning of the 16th century had in the atlas of the old Alexandrian geographer. In this edition . . . the usual addenda is omitted. . . . **For the first time we here meet with maps printed in two colours,** and contrary to what generally was and yet is the custom, both sides of the paper are used for the map print; excepting for the new map of the world, where the reverse is left blank. The maps are from woodcuts, for which the legends in black are produced by types fitted into blocks. . . .

The greatest importance of this edition to the history of cartography, consists in the cordiform map of the world . . . the first on this projection. **This is the second**

(Continued over)

Ptolemaeus (Claudius)—*continued.*

printed map of the world, in the delineation of which some attention has been paid to the great geographical discoveries of the preceding years. (This map) **" contains the first printed delineation of any portion of the North American continent,** under the names of regalis domus . . . . and terra laboratorus—the former a fragmentary coast line and the latter as a large island. Below these are *ispaniar insu., terra cube,* and a part of the southern continent with the inscription *Terra sanctae crucis. Greenland* (*engronelat*) is put down as part of northern Europe."

297 **PTOLEMAEUS** (Claudius). **Geographiae Enarrationis libri VIII.** Ex Bilibaldi Pirckeymheri translatione, sed ad Graeca & prisca exemplaria a Michaele Villanovano [Serveto] Jam primum recogniti.

Text in double columns, 56 lines to a full column.

With 50 *maps on* 98 *leaves.*

Folio, *vellum.*

Lyons, Melchior & Gaspar Trechsel, 1535. **£65**

The first edition by Michael Servetus. Harrisse. No. 210.

" The woodcut borders and ornaments which surround the descriptions are supposed by some critics to be the work of Hans Holbein and Graf of Basle." **There are four maps relating to America.**

Many copies of this book were burnt in 1553 by the orders of Calvin. Michael Servetus (the editor) was born in 1509 at Ville Nueva in Aragon and burnt alive in 1553 at Seneria.

298 **PTOLEMAEUS** (Claudius). **Geographicae Enarrationis libri VIII.**

Ex Bilibaldi Pirckeimberi tralatione ad graeca & prisca exemplaria a Michaele Villanovo (Serveto) secundo recogniti & locis innumeris denuo castigati.

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299 **PTOLEMAEUS** (Claudius). **Geographiae libri VIII.**

Accedunt scholia et indices; praefixo est epistola de utilate tabularum geographicarum Conradis Lycosthenis.

Double columns, 50 lines to a full page, *with* 54 *double maps and woodcut figure of Ptolemy on back of title.*

Folio, *pigskin.*

Basel, Henricus Petrus, March, 1552. **£25**

Eames-Sabin No. 66488. This is the fourth edition of Münster's Ptolemy, with an additional treatise " on the use of maps," and enlarged indexes by Conradus Lycosthenes. Descriptive text on the reverse of maps, generally within woodcut borders after Hans Holbein. Münster was the first to give maps for the four parts of the world, and he mentions his sources for these modern maps. There are two remarkable world-maps

Ptolemaeus (Claudius)—*continued.*

(one of which shows America, "seu insula Brasilii, Terra Florida," and in the North the interesting inscription "Per hoc fretum item patet ad Molucas").

The maps of American interest are as follows:

No. 1.—Typus Universalis, altered from that in the 1545 edition.
No. 46.—Septentrionales Regiones XVIII., Nova Tabula.
No. 54.—Novae Insulae XXVI., Nova Tabula.

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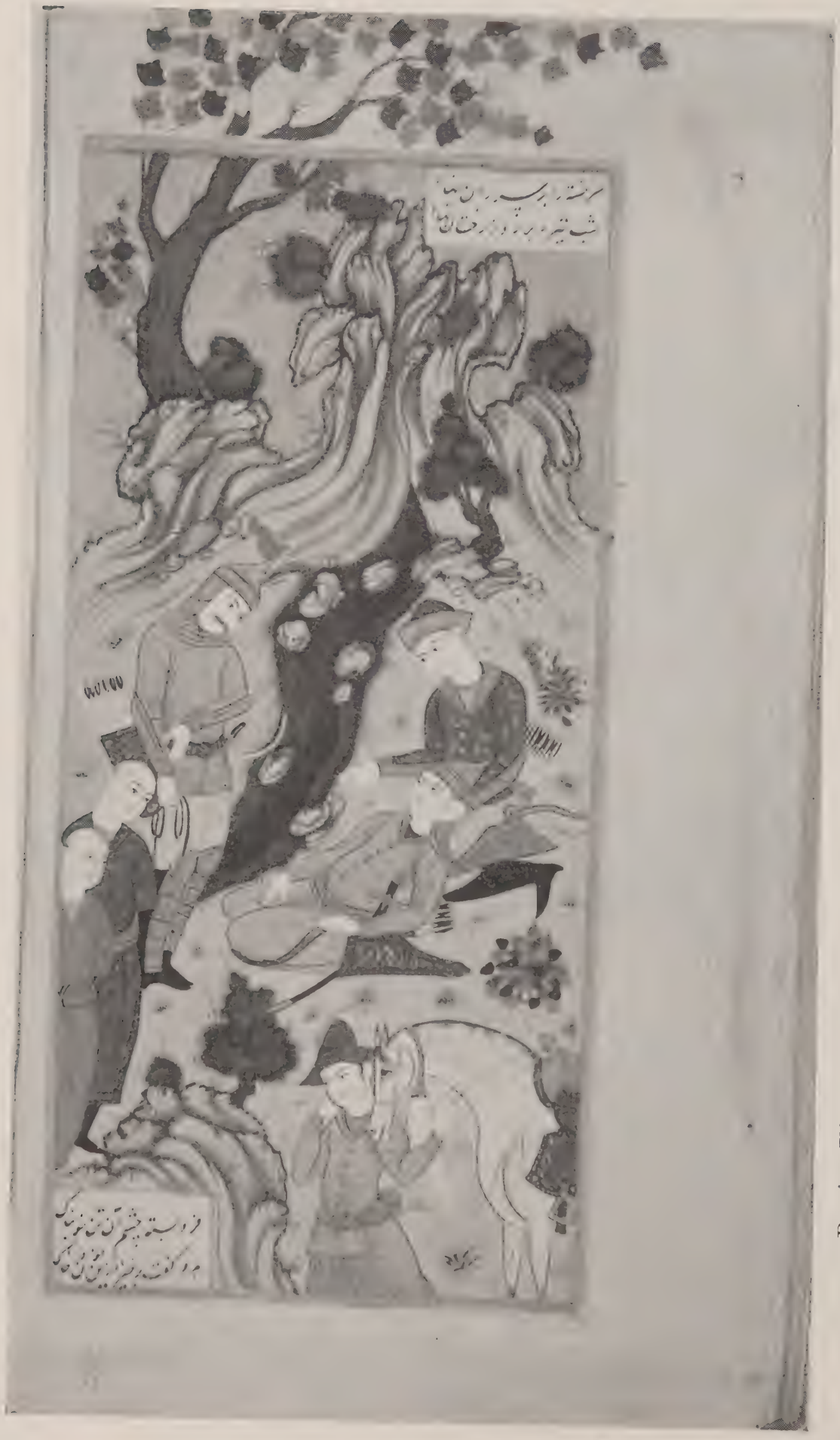

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(Continued over)

Sacro Busto [(Johannes de), or John Holywood]—*continued.*

frontispiece is perhaps doubtful. The identification of his temporary partner as a woodcutter is the more interesting since besides this he issued other illustrated books, a Fiore di virtu with a frontispiece of a rather grim-looking Friar in a Garden, the important edition of the Meditatione sopra la passione di Cristo, in which some of the blocks of the early Venetian blockbook reappear slightly cut down (this with a certain 'Cornelius'), and in this same year 1488, and also with Santritter, the De ente et essentiis of Thomas Aquinas, with a fine cut of a boy and a burning-glass." A. W. Pollard. Catalogue of Early Italian Books in the Library of C. W. Dyson Perrins.

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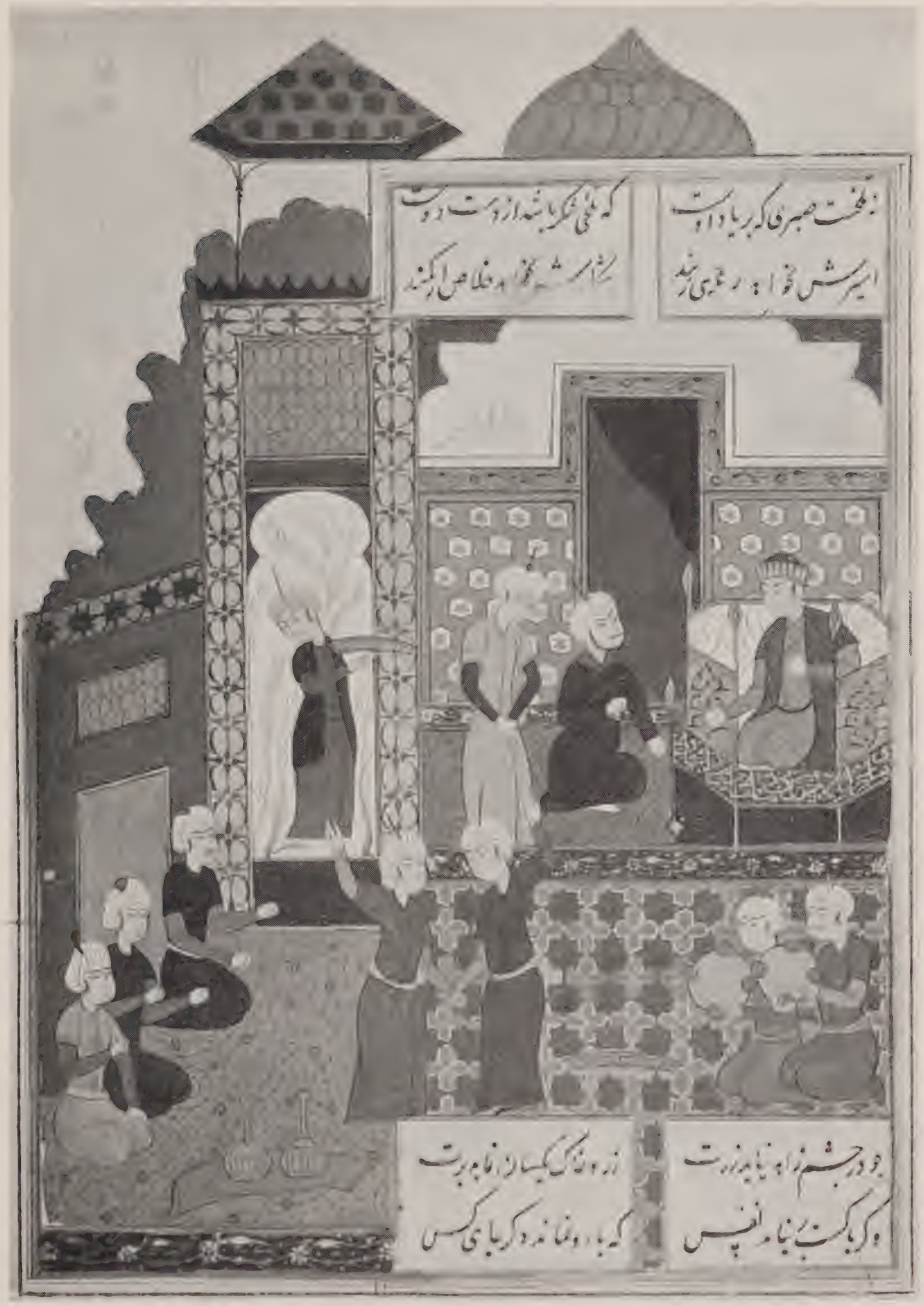

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8. Four Men heavily laden. Study for an Adoration of the Magi.
9. Adoration of the Magi.
10. Group of 7 Angels playing guitars.
11. Woman's Face.
12. Man Praying.
13. Angel plays and old man with bull.
14. Monk resting.
15. Woman's Face.
16. Study of a Woman.
17. Similar of a Woman.
18. Man kneeling before woman, who is crowning him with laurel wreath.
19. Man with pigeons.
20. High Priest holding infant Jesus.
21. Woman reclining; below landscape.
22. Study of Woman standing.

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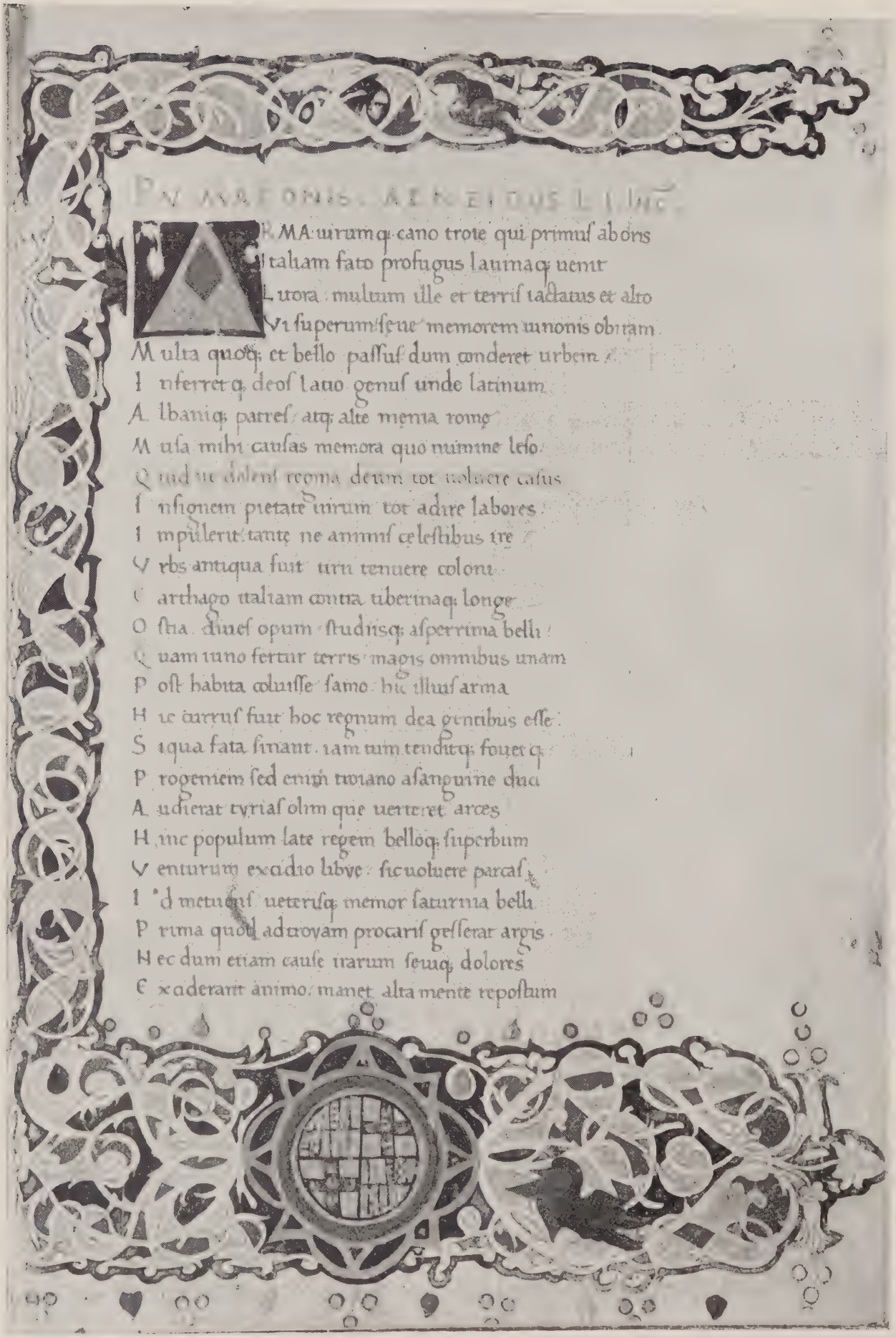

PV MAEONIS AENEIDUS L I INC

ARMA uirumq; cano troie qui primus ab oris
Italiam fato profugus lauinaq; uenit
Litora multum ille et terris iactatus et alto
Vi superum seue memorem iunonis obiram
Multa quoq; et bello passus dum conderet urbem
Inferretq; deos latio genus unde latinum
Albaniq; patres atq; alte menia rome
Musa mihi causas memora quo numine leso
Quid ue dolens regina deum tot uoluere casus
Insignem pietate uirum tot adire labores
Impulerit tante ne animis celestibus ire
Vrbs antiqua fuit tirii tenuere coloni
Carthago italiam contra tiberinaq; longe
Ostia diues opum studiisq; asperrima belli
Quam iuno fertur terris magis omnibus unam
Post habita coluisse samo hic illius arma
Hic currus fuit hoc regnum dea gentibus esse
Siqua fata sinant iam tum tenditq; fouetq;
Progeniem sed enim troiano a sanguine duci
Audierat tyrias olim que uerteret arces
Hinc populum late regem belloq; superbum
Venturum excidio libye sic uoluere parcas
Id metuens ueterisq; memor saturnia belli
Prima quod ad troyam procaris gesserat argis
Hec dum etiam cause irarum seuiq; dolores
Exciderant animo manet alta mente repostum

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